民國叢書

第三編

·50·

語言·文字類

翻譯研究　楊鎮華著

翻譯論集　黃嘉德編

翻譯之藝術　張其春著

上海書店

翻譯之藝術

張其春著

翻譯之藝術

三十八年四月初版

每冊定價一・一〇

著作者 張 其 春

上海福州路

發行者 開 明 書 店

代表人范洗人

印刷者 開 明 書 店

(138 P.) K 翻

本書據開明書店1949年版影印

自序

或曰：譯文與原著，猶水之與酒；一則淸淡無味，一則滋味醇厚。其實同屬創作，何嘗無醇酒淡水之分？夫譯文之變水也，必隸下乘，豈可與上乘者混爲一談？凡上乘譯品，不啻創作。惟其寓創作於迻譯之中，故原文之眞之善之美，方能保持不墜。

論者又曰：創作難於翻譯。蓋創作需天才與學識：或奇思玄想，新穎獨創，此有賴於天才之磅礴者也；或鈎玄稽要，窮理至隸，此有賴於窮年之兀兀者也。翻譯不過依樣葫蘆，人云亦云耳。從其事者，但須明窗淨几，一書一筆，即可博象寄之名，而無才盡之患，豈非輕而易舉者乎？雖然，翻譯非同杜撰；言必有本，議論即被控制；事必有據，思想復受桎梏——此固舍己耘人也。而況語文懸殊，詰屈聱牙，時有辭不達意之苦；方物迥異，即義定名，或須旬月踟躕之功。嚴幾道嘗謂：“譯事三難：信、達、雅；求其信，已大難矣！顧信矣不達，雖譯猶不譯也。”經驗之談，莫不中肯。夫唯勞而寡功，智者往往不爲也。

藝術之成功，有賴於天才與修養，翻譯非如是乎？象人之譯文，猶優伶之演劇。其藝術之效果，固視原作之價值，亦視表演之技巧。演劇非背誦臺詞，即可了事。蓋須按照劇情，而有逼眞之動作，以流露感情。志潔行芳之女優，當其扮演蕩婦也，極盡風騷潑辣之能事。放浪不羈之伶人，當其飾英雄豪傑也，一舉一動，可歌可泣。藝術之魔力，其在斯歟？反觀次等角色，貌合而神離，其能維妙維肖者幾希！二流之譯作，亦復類此；是以精心佳構，一經迻譯，則如嚼飯喂人，食者無味矣。意大利美學家 Benedetto Croce (1836—)有言：“表現能力爲一切美術的標準。”作者即本此說，草成是書，期於翻譯之藝術，有所發揮焉。

本書之取材，偏重漢譯英；蓋吾人於國文訓練有素，由英譯漢，自較易也。中英二文，造詣俱深；迻譯外籍，各有淵源。隋唐之譯

自　序

佛經,史稱盛舉;五四運動以來,翻譯與新文學直結不解之緣。顧翻譯對英國文學之貢獻,尤足稱道。第八世紀之初,當我國唐玄宗時,Bede 據拉丁文譯約翰福音,肇英國散文之端,惜已散佚不傳。世稱 Mandeville (1300?—1372?) 爲英國散文之鼻祖,其所著 *The Travels of Sir John Mandeville* 一書,成於 1356 年,原用法文,由無名氏譯成英語; Mandeville 之享盛名,固譯者之功也。Sir Thomas Malory 可稱文起百年之衰,其名著 *Le Morte d'Arthur* 出版於 1485 年,奠近世散文之基;然據後人考證,全書譯述居多;特 *Malory* 運其生花之筆,金章玉句,譯文勝似創作耳。William Caxton 英國印刷業之功臣也,本經商於比之 Bruges,以商務之暇,迻譯 Raoul de Fevre 之 *Le Recueil des Histoires des Troye*,書成欲問世,乃設廠以梓行。至 1474 年還回英國,擴充商務,並傳播文化,厥功尤偉。以上乃就散文而言也。英國之小說,廣義言之,濫觴於烏托邦(*Utopia*)一書。著者 Thomas More 雖爲英人,善用拉丁文著述,以爲非此不足以傳久遠。原著刊於比之 Louvain, 1516 年事也。以其作風之新穎,理想之偉大,德法意諸國爭先譯述; Ralph Robinson 之英譯本,雖遲至 1551 年出版,然其受讀者之歡迎,歷久不衰;今'烏托邦'一名,亦爲國人之所樂道矣。1566 年 *The Palace of Pleasure* 問世,英人始知有短篇小說;此書包括小說六十篇,乃 William Painter 自法意名著選譯而成。惟英國小說之臻於盡善盡美,乃近二百年事耳。上述諸譯作,或開風氣之先,具時代之意義;或其藝術價值,駸駸與原著不相上下,故能傳之不朽也。然言影響之大,流傳之廣,尙不如聖經遠甚。聖經自 1383 年 John Wycliffe 譯畢,至 1611 年英皇欽定本 (Authorized Version) 出版,歷時二百餘載,羣策羣力,代有增飾,卒蔚爲大觀;其能視原著猶勝一籌,良有以也。漢譯聖經,歷史較淺;且讀者限於教徒,傳播不廣,蓋其文學價值,無甚足道。吳經熊博士近年重爲迻譯;其中之聖詠譯義初稿 (*Psalms*),業已問世,余朝夕吟誦,心竊喜之。其文筆之樸茂,音節之鏗鏘,具徵翻譯之確爲藝術,而非雕蟲小技也。是爲序。鄞縣張其春。

目　　錄

第一章　音韻之美

第二章　詞藻之美

第三章　風格之美

第一章

音韻之美

世界語言,各有音韻之美,卽梵語所謂'音莊嚴'(*Colde alamkara*)也.就余所聞,國語莊嚴宏亮,英語抑揚雄渾,法語柔婉流暢,德語沈着陰鬱,俄語豪宕冗長,日語古樸平淡;以此譯彼,欲保持音調之美,勢有所不能也.不得已退而求其次,使讀者彷彿得之,乃本章立論之宗旨.

第一節 巧合

兒童之呼父母也,出乎天籟;普天之下,大率同音:

[爸爸] 英語 papa, 拉丁語 pater, 法語 père, 意語 babbo, 保加利亞語 babá, 塞爾維亞語 bába, 土耳其語 baba (以上均爲雙脣音,惟 p 爲淸音, b 爲濁音);丹麥語 fader, 希臘語 vater (以上 f, v 屬齒音).

[爹爹] 梵語 tatá, 俄語 tata 或 tyatya, 威爾斯語 tat, 剛果語 tata; 英語 dad, daddy.

[阿爸] 塞姆語 (Semitic) ab, abu, 又 abba.

[阿爹] 匈牙利語 atya, 土耳其語作 ata, 日語 otōsan 近乎此.

[媽媽] 英語 mamma [mə'mɑː], mammy;[1] 希臘語 mēter, 拉丁語 mater, 德語 mutter, 法語 mère, 印度語 mummie.[2]

---

[1] Louis M. Alcott 之'小婦人'(*Little Women*)有 marmee 一語,鄭曉滄譯爲'媽咪,'亦以稱母親.楚人呼母爲嬭,嬭本與咪同音(譯本頁 10).

[2] Meanwhile you sit in Anand Bhawan, and Mummie sits in Malacca jail and I here in Naimi prison . . . and we miss each other sometimes, rather badly, do we not? (P. J. Nehru's *Prison Letter to Indira*, Jan. 5, 1931).

[阿媽] 一作'阿姆,'阿爾巴尼亞語 ama. 按'阿媽'亦作女僕解,英譯 amah.

[奶奶] 梵語 nanā. 俗稱乳房爲'奶奶,'英語謂之 mamma, 讀作 ['mæmə]. 日語稱母親爲 okāsan, 乳房則曰 chichi, 此字可兼指父親,實世界言語中之一特例也. 波蘭語之 niania, 俄語之 nyanya, 英語之 nanny, 德語與北歐語之 amme, 均作乳母 (nurse) 解.[1]

阿爸之阿,卽韻母之丫,發語詞也. 按中西語言,其第一字母多讀若阿;以其張口平舌,一呼卽得也. 惟英語之 a, 讀作 [ei], 蓋一再遞變而成二合元音 (diphthong) 矣. 耶穌嘗求上帝云:

> Abba, Father, all things are possible unto thee; remove this cup from me: howbeit not what I will, but what thou wilt.
>
> —*St. Mark* 14 : 36.

> 阿爸,父阿,在你凡事都能;求你將這杯撤去,然而不要從我的意思,只要從你的意思. (新約:馬可福音)

父母亦稱耶孃,如'木蘭詩'云:

> 耶孃聞女來,出郭相扶將.
>
> When her father and mother heard that she had come,
> They went out to the wall and led her back to the house.
>
> —Waley 譯 *The Temple and Other Poems*, p. 129.

又如杜甫'北征'云:

> 平生所嬌兒,顏色白勝雪.
> 見耶背面啼,垢膩脚不襪.
>
> My little son whom I used to fondle so much looks paler than the snow.

---

[1] 詳見 Jesperson, *Language*, pp. 154-160.

Seeing his father, he turns away his face and silently weeps.
—吳經熊: *More Pathos than Humour.*

按耶今作爺,讀作 丨せ, 乃爹(ㄉ丨せ)之變音;此種省略輔音之現象,中外俱有,不足爲奇也. 希伯萊人稱上帝爲 Yahōwāh, 英譯 Jehovah, 漢譯'耶和華.' 聖名簡稱爲 Jah, '聖詠'有云:

Sing unto God, sing praises to his name:
Extol him that rideth upon the heavens by his name JAH,
And rejoice before him. (*Psalms* 68: 4)

向主謳歌,歡呼聖名. 何以迎駕,響遏行雲. 聖名曰'爺,'可不尊親?(吳經熊譯: 聖詠譯義初稿,頁 45)

此種稱呼,殊可玩味也.

兒童俗稱寶寶,卽英語之 baby, 法語之 bébé, 亦如爸爸媽媽,含有脣音. 小品文大家蘭姆 (Charles Lamb) 嘗譯寶寶爲 Bo-bo.[1]

音義巧合,萬不得一. 國語唱字,同英語之 chant; 碰同 bump. '拖'字同 tug, 所謂 tugboat, 卽拖船也. '費'字同 fee, '浪費'近乎 lavish. 鈴 ring 亦復同音. 粉撲之'撲,'卽 powder-puff 之 puff. Corner 從拉丁文之 cornu, 原義'角'也. '理'與 reason 之首音同. Rude 彷彿'魯莽.' 黃臉婆可譯爲 a wan-faced wife, 黃與 wan 音讀類似; Sir J. Suckling 有詩云:

[1] 見 *A Dissertation upon Roast Pig* 一文;惟據平田喜一註 *The Essays of Elia*, p. 287, 英語之 booby 從 bo-bo, 'block-head' (木頭)也. Bo-bo 本自西班牙語,本爲一少年之名云.

Why so pale and wan, fond lover?
  Prythee, why so pale?

茲擬譯爲:

情人一何癡,神枯面又黃!

感歎詞之'何,'與 how 相似;例如:

1. 上有絃歌聲,音響一何悲!(古詩十九首)
From above there comes a noise of playing and singing,
The tune sounding, oh! how sad!
—Waley 譯 *170 Chinese Poems*, p. 42

2. 明月何皎皎!照我羅牀幃.(古詩)
The bright moon, oh, how white it shines,
Shines down on the gauze curtains of my bed.
—仝前, p. 48.

吳經熊所譯'道德經'(Laotsŭ's *The TAO and Its Virtue*), 亦有音義俱同之例:

其政悶悶,	If a ruler is mum, mum;
其民淳淳.	The people are simple, simple.
其政察察,	If a ruler is sharp, sharp;
其民缺缺.	The people are wily, wily.

此以 mum, mum 譯'悶悶,'何其巧也!

颼颼之象風聲,與英語之 sough 逼肖. 如蘇軾'南鄉子'云:

霜降水痕收,淺碧鱗鱗露遠洲. 酒力漸消風力軟,颼颼!

李德蘭 (Teresa Li)[1] 譯之如下:

---

[1] 按此爲吳經熊博士之筆名.

At the Fall of the Frost,
The waters shrink to their lowest mark.
Shallow and blue,
Rippling and rippling,
They uncover the distant isles.
The power of wine is diminishing,
And the wind is growing feeble.
Soughing! Soughing!

—*50 Poems from the Chinese.*[1]

兩者俱爲擬聲,殊有申論之必要也.

第二節 擬聲

(一) 通論

擬聲 (onomatopœia) 者,象其聲而傳其音,亦稱摹聲,一作諧聲,又作諧音,如喈喈逐黃鳥之聲,喓喓學草蟲之韻,令人讀之,如聞其聲. 摹聲之字,本乎聽覺;中外語言,自有同者,茲摘錄若干於下:

英語	國語	日語
bang	砰	パタン
hum	哼	フーン
pop	撲	ポン
cackle	咯咯	ケツケツ
	呵呵	カラカラ
rumble	隆隆	ゴロゴロ
	轔轔	ガラガラ
sizzle	嘶嘶	シエ――ト云フ

[1] 載於 *T'ien Hsia* Monthly, Vol. IX: No. 3, Oct. 1939.

chirrup	唧唧	チエーチエー鳴ケ
pit(a)pit	劈拍	パタパタト

英語之 ding-dong 與'叮噹'巧合,與日語之 ジャンジャン 大異. 日語之 ドンドン,聞而知其爲鼕鼕,然與 rataplan 不同. 以下諸例,則彼此相差更遠矣:

buzz	嗡嗡	ブンブン
fizz	嘶嘶	シュー
mewl	呱呱	シクシク泣ケ
rattle	喋喋	ベラベラ言ス
whir(r)	呼呼	ヒエー
frou-frou (法語)	綷縩	サラサラ

又如呷呷鴨鳴,英語曰 quack, 法語曰 couin couin, 意語曰 qua qua, 德語曰 gack gack, 丹麥語曰 rap rap, 而日語曰 ガアガア: 具徵模仿之難以強同也.

國語往往一詞兼狀數聲,如'蕭蕭'象風雨,馬,草木諸聲:

1. 何處秋風至? 蕭蕭送雁羣. (劉禹錫'秋風引')

Whence comes the autumn's *whistling* blast,
With flocks of wild geese hurrying past? . . . .
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 146.

2. 暮雨蕭蕭江上村,綠林豪客知夜聞. (李涉'井欄砂宿遇夜客')

The rainy mist *sweeps gently*
o'er the village by the stream,
When from the leafy forest glades
the brigand daggers gleam . . . .
—仝前, p. 184.

3. 浮雲游子意,落日故人情.
揮手自茲去,蕭蕭班馬鳴. (李白'送友人')

Those floating clouds are like the wanderer's heart.
  Yon sinking sun recalls departed days.
Your hand waves us adieu, and lo! you start,
  And dismally your horse retiring *neighs*.

—Fletcher 譯 *More Gems of Chinese Poetry*, p. 7.

Oh, the floating clouds and the thoughts of a wanderer!
  Oh, the sunset and the longing of an old friend!
We ride away from each other, waving our hands,
  While our horses *neigh* softly, softly. . . .

—小畑薰良譯 *Li Po, the Chinese Poet*, p. 96.

Your heart was full of wandering thought;
  For me,—my sun had set indeed;
To wave a last adieu we sought,
  Voiced for us by each *whinnying* steed!

—Giles 譯本 p. 87.

4. 白楊何蕭蕭！松柏夾廣路.（古詩十九首）
The white aspens how they *murmur, murmur;*
Pines and cypresses flank the broad paths.

—Waley 譯 *170 Chinese Poems*, p. 45.

所謂風馬不相及者,原文竟混爲一談,反不如譯文之妥切也.

國語擬聲以疊字居多,英語雖有疊音字,如:

ha-ha, haw-haw	哈哈
murmur	淙淙,潺潺
poop-poop	呸呸
tom-tom	(印度之)大鼓;銅鑼

究寥寥可數.

單字擬聲,短促急迫;間附助詞,以示語法變化;英語則無此區別. 玆舉二例:

1. 擊鼓其鏜,踴躍用兵.(詩經)
List to the *thunder* and *roll* of the drum!
See how we spring and brandish the dart!

—Legge 譯 *The Book of Poetry.*

2. 猛聽得角門兒呀的一聲,風過處衣香細生.(西廂記:第三齣)
I suddenly hear the *creaking* of the side door,
As the wind passes by it carries to me the delicate fragrance of her raiment.

—熊式一譯 *The Western Chamber*, p. 34.

聲音先短促而後連續者,則單字下接疊字,如'豁啷啷'[1]'嗗碌碌'[2]等等,難以迻譯,蓋英語無相當之擬聲詞也.茲引一例,請比較之:

窗兒外淅零零的風兒透疎櫺,忒楞楞的紙條兒鳴;枕頭兒上孤另,被窩兒裏寂靜.(西廂記:第三齣)
Bitter is the wind that comes through the latticed windows;
It makes the paper that covers the windows *rattle!*
My pillow is solitary,
And my coverlet is lonely.

—熊式一譯 *The Western Chamber*, p. 39.

日語亦偶有斯例,如 アハハ 或 ヘハハ (阿哈哈)是也.

聲音連串,則用雙疊,間有雙聲或疊韻之美;如李清照'聲聲慢'云:

梧桐更兼細雨,到黃昏點點滴滴.

英譯有二:

1. Catalpa leaves are rustling with the misty rain.
And rain drops in the yellow dusk.

—Candlin 譯 *The Herald Wind.*

---

[1]'紅樓夢'第53回:"只聽豁啷啷,滿臺的錢響." [2]仝上第87回:"聽得上房嗗碌碌一片響聲."

2. The paulownia trees are veiled behind the fine-spun rain,
Drop after drop drips in the yellow dusk.

—Teresa Li 譯 *50 Poems from the Chinese.*

後者以 drop after drop drips 譯'點點滴滴,'頗能傳其神也. 又如吳芳吉'婉容詞,'寫婉容投水自殺云:

一刹那砰磅浪噴花,鏜鏜岸聲答,息息索索,泡影浮沙.

Splash! White foams like midnight flowers burst!
Plash! Pleng!—come echoes from yon hills.
Sis! Sze! Sih—! Sis! Sze! Siz!
Surging up comes yellow mud and sand.

—金尤史譯 *A Verse on Wan-Yung*, p. 21.

'嘩啦嘩啦' (hurly-burly) 與'息息索索'又稍不同. 日語擬聲,多屬此類;例如:

バタバタ　　息息索索
グルグル　　滴溜滴溜

三字連用,語氣加強;例如:

今天天氣哈哈哈!

哈哈哈等於 ha, ha, ha!;[1] 今用以說明天氣,足見國人之八面玲瓏也. 余嘗見某小說有

"Fine day, what!"

之語,庶幾近之. 魯迅以'拍!拍!拍!'狀阿Q之被打,茲錄之於下:

阿Q在這刹那,便知道大約要打了,趕緊抽緊筋骨,聳了肩膀等候着;果然拍的一聲,似乎確鑿打在自己頭上了.

[1] Sir Pet. Oh! so much the better; ha, ha, ha! I wouldn't have it otherwise.

—Sheridan, *The School for Scandal.*

'我說他!' 阿 Q 指着近旁的一個孩子,分辯說.

拍! 拍拍!

Ah Q realized on the moment that he was in for a thrashing and stood with his whole body taut against the coming attack. He hunched up his shoulders and waited—and, in truth, there was a *whacking* sound, which seemed to be without a doubt, dealt at his head.

'I meant him!' explained Ah Q, pointing to a small boy who was near at hand.

Biff, whack, whack.

—梁社乾譯 *The True Story of Ah Q*, p. 24.

英語中 jig-jig-jig 亦三字連用. La, la, la, 與國語之'嘩喇喇'[1] 相當. Hip! hip! hurrah! 爲喝采之聲,連呼三次,猶國語之叫'好.'

三字全異者,音必繁雜;例如:

乒,噗,砰! Crack, puff, bang.

西廂記有'吉玎璫'之聲:

莫不是步搖得寶髻玲瓏? 莫不是裙拖得環佩玎𤫊? 莫不是鐵馬兒簷前驟風? 莫不是金鈎雙控,吉玎璫敲響簾櫳? (第八齣)

Is it the *tinkling* sound of the head-ornaments as their wearer walks?

Or is it the *ringing* sound of the ornaments of the skirt as it sweeps along?

Is it the *creaking* of the iron hinges as gusts of wind blow under the eaves?

---

[1] 賈瑞此時身不由己,只得蹲在那臺堦下;正要盤算,只聽得頭頂上一聲響,嘩喇喇,一淨桶尿糞從上面直潑下來,可巧澆了他一身一頭. (紅樓夢第12回)

Or is it the *ding-dong* sound of the gilt hooks knocking against the curtain frame?

—熊式一譯 *The Western Chamber*, pp. 99–102.

按吉玎璫與 ching-chang 相彷彿. 英語之 tan tara 及 tara tan tara 均狀喇叭之聲.

國語擬聲,多從口旁,如白居易'琵琶行':

> 春江花朝秋月夜,往往取酒還獨傾.
> 豈無山歌與村笛,嘔啞嘲哳難爲聽.
> In the fine days of Spring and moonlight nights of Autumn,
> I drank all alone without the slightest feeling of cheer.
> And the hill songs and rural pipes
> Conveyed no meaning to my ear.

—吳經熊: *The Four Seasons of T'ang Poetry*.

他若車聲之轔轔 (rumble), 雨聲之淅瀝 (patter), 則偏旁隨物而異,然未能一概而論也.

英語亦有類似之現象,譬如卷舌摩擦音 (rolled fricative) r, 倍根 (F. Bacon) 以爲彷彿犬吠之聲,乃以 dog's letter 稱之. 凡狀轉捩,括擦,重濁,粗糙之聲,每雜有'狗字母.' 獅吼之爲 roar, 驢嘶之爲 bray, 豬嚎之爲 grunt, 鴉叫之爲 croak, 雞啼之爲 crow, 非無故焉. 又 rumble 隆隆雷聲也; rip 與 rand, 扯裂之聲也; grate 摩擦之聲也; groan 呻吟之聲也; growl 咆哮之聲也; grumble 轟轟之聲也; crash 砰磞之聲也; creak 軋軋之聲也; scrape 刮削之聲也; screak 軋轢之聲也; scream 與 screech 均狀尖聲呼喊.

S 之帶澌音,更爲明顯. Hiss 象流矢聲,象飛彈聲,象嘘嘘

之聲,象嘶嘶蛇聲;[1] rustle 象微風颯颯,衣裙綷綵,黃葉沙沙;whistle 象口笛嘯嘯,汽笛嗚嗚;又 whisper 打嘖喳也; brush 刷也,拂也.

對仗爲國語之特色,往往一句擬聲,一句繪景,例如:

> 喓喓草蟲,趯趯阜螽.(詩經)
>
> Shrill chirp the insects in the grass;
> All about the hoppers spring.
>
> —Legge 譯 *The Book of Poetry.*

亦有隔句相對者,例如:

> 瞅一瞅,骨都都翻了海波;
> 滉一滉,廝琅琅振動山巖.(西廂記: 第五齣)
>
> One angry glance of mine is sufficient to make the calm sea rough;
> One *roar* of my voice will make the hills and cliffs re-echo.
>
> —熊式一譯 *The Western Chamber*, p. 64.

此種偶句,有聲有色,且具形態之美,實國語之異彩,容於第三章第六節詳論之.

聲之摹擬,亦有彼勝於此者.如鳥之鳴聲,英語均有專名,茲略舉數種於下:

Pigeons *coo.*	鳩鳴.
Ravens *caw.*	鴉鳴.
Owls *whoop.*	梟鳴.
Wild-geese *honk.*	雁鳴.

國語每極籠統,如韋應物'滁州西澗'云:

---

[1] Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings.—Macaulay.

獨憐幽草澗邊生,上有黃鸝深樹鳴。

Alas for the lonely plant that grows beside the river bed,
While the mango-bird *screams* loud and long from the tall tree overhead!

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 106.

譯文用 scream 擬黃鸝之鳴聲,自較逼真.[1]

擬聲之特色,旣如上述,茲更分目對照於下.

(二) 雷雨風水

雷聲霹靂,辭賦均有摹擬. 屈原'山鬼'云:

雷填填兮雨冥冥,猨啾啾兮狖夜鳴。
風颯颯兮木蕭蕭,思公子兮徒離憂。

Now *rolls* the thunder deep,
Down the cloud valley,
And the gibbons around me
Howl in the long night.
The gale through the *moaning* trees
Fitfully *rushes*.
Lonely and sleepless
I think of my thankless
Master, and vainly would
Cradle my sorrow.

—Cranmer-Byng 譯 *A Lute of Jade*.

宋玉'風賦'云:

耾耾雷聲,迴穴錯迕。

It *rumbles* low with a noise like thunder, tearing down rocks and trees, smiting forests and grasses.

—Waley 譯 *170 Chinese Poems*, p. 25.

[1] 詩'周南: 葛覃': "黃鳥于飛,集于灌木,其鳴喈喈."

傅玄'雜言'云:

> 雷隱隱感妾心,傾耳淸聽非車音.
>
> *Boom!—Boom!*—the thunder peals;
> A sense of happening o'er me steals.
> I turn my ear to catch the sound—
> 'Tis not thy chariot-wheels!
>
> —Giles 譯 *Gems of Chinese Literature*, Verse, p. 32.

國語又以砊礚、砰訇、砰磷、砌礚等擬雷聲,英語則以 boom, rumble, roll 等狀之. '聖詠'第二十九首雷音云:

> 主音淵淵,在水中央. 惟主作雷,自彼湯湯.
> 厥音隆隆,赫赫有響. 厥音霹靂,折彼香柏.
>
> (吳經熊譯'聖詠譯義初稿,'頁 17)

查英文原譯爲:

> The voice of Jehovah is upon the waters:
> The God of glory thundereth,
> Even Jehovah upon many waters.
> The voice of Jehovah is powerful;
> The voice of Jehovah is full of majesty.
> The voice of Jehovah breaketh the cedars;
> Yea, Jehovah breaks in pieces the cedars of Lebanon. (*Psalm* 29: 3-5)

風聲之摹擬,以'渡易水歌'爲最著. 全增嘏之 Some *Hsieh Shih* Episodes[1] 一文,曾引錄之:

> 風蕭蕭兮易水寒,壯士一去兮不復還.
>
> The wind *soughs* and *sighs*
> And the waters of Yi are cold!

---

[1] 載於 *T'ien Hsia Monthly*, May, 1939.

The Man of Valour is setting out . . .
But ne'er will he return.

颯颯亦風聲也，李煜'烏夜啼'云:

昨晚風兼雨，簾幃颯颯風聲。
Last night rains came in company with the gales.
The latticed curtain echoed the Voice of Autumn.
—Teresa Li 譯 *50 Poems from the Chinese.*[1]

秋風含悲，一經文人渲染，感人尤深．歐陽修之'秋聲賦'云:

初淅瀝以蕭颯，忽奔騰而砰湃；如波濤夜驚，風雨驟至。其觸於物也，鏦鏦錚錚，金鐵皆鳴。又如赴敵之兵，銜枚疾走，不聞號令，但聞人馬之行聲。

At first a gentle sigh,
Like as a spirit passing; then it swelled
Into the roaring of great waves that smite
The broken vanguard of the cliff: the rage
Of storm-black tigers in the startled night
Among the jackals of the wind and rain.
It burst upon the hanging bell, and set
The silver pendants chattering. It seemed
A muffled march of soldiers hurriedly
Sped to the night attack with muffled mouths,
When no command is heard, only the tramp
Of men and horses onward.
—Cranmer-Byng 譯 *A Lute of Jade*.

呼呼摹狂風之聲，猶英語之言 whistle 也．Pipe, mourn 諸字，亦狀風聲．

蕭蕭兼狀風聲；納蘭性德之'采桑子'一闋，可以為例焉:

---

[1] 載於 *T'ien Hsia Monthly*, Jan., 1939.

誰翻樂府淒涼曲? 風也蕭蕭,雨也蕭蕭,瘦盡燈花又一宵!

Who can sing a different tune from the "Song of Destruction"?
The wind is sighing!
The rain is sighing!
The roseate flower of the candle is wearing itself out for another night!

—Teresa Li 譯 *50 Poems from the Chinese.*

此以 sigh 譯之,亦極妙也.

李煜之'浪淘沙,'有'簾外雨潺潺,春意闌珊'之句,古人傳誦;英譯有二:

1. Without my window screen
   The rain is falling;
   And listless is the spirit of the Spring.

   —Candlin 譯 *The Herald Wind*, p. 36.

2. Outside the window-screen the rain *drizzles and drips*,
   The spring is gushing away.

   —吳經熊: *The Four Seasons of T'ang Poetry.*

以 drizzles and drips 譯潺潺,自屬較妥.

脣音 p, b, 極似水流之聲. 英語以 boil 指水沸, bubble 指水泡, drop 指點滴, drip 指滴瀝, babble 與 purl 指潺潺, lap 指激蕩, ripple 指漣漪,良有以也.

英語又以 murmur 狀水聲,例如:

A small brook glides through it, with just murmur enough to lull one to repose, and the occasional whistle of a quail or tapping of a woodpecker is almost the only sound that ever breaks in upon the uniform tranquillity.

—Irving, *The Legend of Sleepy Hollow.*

谷有小溪，水聲汩汩，聞之令人生倦而睡。此外則啄木之聲及鵓鴣呼偶聲而已。（林紓魏易譯'拊掌錄，'頁 14）

玆錄歐陽修'醉翁亭記'一段，以供比較：

漸聞水聲潺潺，而瀉出於兩峯之間者，釀泉也。

A walk of two or three miles on those hills brings one within earshot of the sound of falling water which gushes forth from a ravine, known as the Wine Fountain.

—Giles 譯 *Gems of Chinese Literature*, Prose, p. 162.

（三）言語啼笑

L. Eicher 嘗論兒童牙牙學語，其言曰：

Discovering voice, the child tries tentatively to use it the very first day, usually it begins to shriek as though in pain. After a month it begins to *coo* and *gurgle*, and later it *hums* gently to itself. Presently teeth appear, and voice-making becomes possible.

—*Man's First Use of Voice.*

按 coo 本狀咕咕鳩鳴，此處猶言嘔啞或咿啞；[1] gurgle 本狀流水潺潺，猶言咕嚕咕嚕；[2] 又 hum 卽紅樓夢所謂'哼哼唧唧'也.[3]

兒童學語，常帶脣音，英語凡表口齒不清，亦以此仿擬之，如 babble,[4] gabble, jabber, gibber, gibberish, prattle[5] 諸字，與國語喃喃、喋喋，彷彿相同．Quibble 指含糊其辭也．又

[1] 蘇軾詩云："小兒咿啞語繡帳." [2] 兒女英雄傳第 31 回："他們是繙清話，咕嚕咕嚕，我們不懂." [3] 紅樓夢第 27 回："拿着腔兒，哼哼唧唧的，急的我冒火." [4] What would this *babbler* say? [5] I love to listen to this child's *prattle*. 我喜聽此兒之呀呀學語．(英漢模範字典)

barbarian (蠻人) 一字,從希臘文,猶謂南蠻鴃舌也.[1]

英語常用鼻音 m 狀擬模糊之語音: mutter 者,咬耳喃喃,不知所云也; mumble 者,含糊其辭,一若囫圇吞棗也; murmur 者,如泣如訴,如鼻孔之出氣也; moan 者,孤兒寡婦之含哀呻吟也. stammer 狀訥訥之口吃. 又 smack 指大聲接吻;接吻之熱烈,我不如人,故此字爲國語之所未有.

笑聲甚多. 呵呵大笑,英語謂之 haw-haw; haw-haw 卽 ha ha, 亦卽哈哈,一作嚇嚇. Aha 狀譏笑之聲,如'聖詠'第三十五首有云:

> Yea, they opened their mouth wide against me;
> They said, Aha, aha, our eye hath seen it. (*Psalm* 35: 21)
> 見我遭顚沛,羣逆笑嚇嚇.
> 吾目亦何幸,得覩此一日! ('聖詠譯義初稿,' 頁 22)

吃吃地笑,[2]等於 chuckle 或 titter; 笑哇哇[3]宜譯作 giggle 或 snigger (=snicker). 又如:

> 記得七年前,此夜洞房,一對璧人嬌. 手牽手,嘻嘻笑. (吳芳吉'婉容詞')
> Now this night just seven summers past—
> In this very room a youthful couple,
> Handsome, beautiful—O, you might say—
> Hand in hand they sat; "He-hee!" they laughed
> —金尤史譯 *A Verse on Wan-Yung*, p. 17.

哭聲亦復不一,小兒放聲,謂之呱呱,與日語'ワイワイ泣

---

[1] If then I know not the meaning of the voice, I shall be to him that speaketh a barbarian, and he that speaketh will be a barbarian unto me.—*I Corinthian*: 14:11. [2] 飛燕外傳云: "帝昏夜擁昭儀居九成宮,笑吃吃不絕." [3] 元包經: "冒唯唯,笑哇哇."

ヶ' 同;英語謂之 howl 或 mewl. 嗚咽猶言 whimper; 嗚嗚則爲 pule, 亦有譯作 sob 者,如:

出門兒無語,抱膝嗚嗚泣. (孫嘉樹 '出門')
When I left home, my little boy didn't speak a word,
But, clinging to my knees, cried and sobbed for a long time.
—Teresa Li 譯 *50 Poems from the Chinese.*

鬼哭之聲,詩人嘗摹擬之,例如:

生女猶得嫁比鄰,生男埋沒隨百草!
君不見靑海頭,古來白骨無人收!
新鬼煩寃舊鬼哭,天陰雨濕聲啾啾. (杜甫 '兵馬行')

Far better girls —to marry to a home not far away.
But sons!—are buried in the grass!—yon Tsaidam's waste survey!
The bones of those who fell before are bleaching on the plain.
Their spirits weep *our* ghosts to hear lamenting all their pain.
Beneath the gloomy sky there runs a wailing in the rain.
—Fletcher 譯 *Gems of Chinese Verse*, p. 68.

應作雲南望鄉鬼,萬人冢上哭呦呦. (白居易 '折臂翁')
A ghost, I'd have wandered in Yün-nan, always looking for home.
Over the graves of the ten thousand soldiers, mournfully hovering.
—Waley 譯 *170 Chinese Poems*, p. 141.

戰爭萬惡,其爲砲灰者,自不能瞑目於地下也.

人之良心,亦能發聲,謂之心聲.'聖經'所謂'微小的聲音':

A still small voice.—*1 Kings* 19:12.

卽指此也;惟良心湮滅者,不復可聞耳. 金聖歎寫心跳云:

夜來不覺私作一事,早起怦怦,實不自安. (金聖歎 '三十三不亦快哉')

In the night I did something wrong and I get up in the morning and feel extremely ill at ease about it.

——林語堂譯 '古文小品' (*Gems from Chinese Literature*), p. 35.

心跳鹿鹿,英語謂之 The heart goes *pitapat.*

感歎詞實爲呼聲 (outcries), 語法書言之甚詳,茲舉一二之例可耳.

1. 噫吁戲,危乎,高哉!
   蜀道之難,難於上青天! (李白 '蜀道難')

Alas! how precipitous! Alas! how high!
The road to Shuh is more difficult to climb than to climb the steep blue heaven.

——小畑薰良譯 *Li Po,* p. 111.

Lo! how huge! how mighty!
Sheer and towering high!
Hard are the ways of Szechwan,
Harder than scaling the sky!

—Fletcher 譯 *More Gems of Chinese Poetry*, p. 27.

2. 嗚呼!孰知賦斂之毒,有甚於是蛇者乎? (柳宗元 '捕蛇者說')

Alas! who would think that the tax-collector could be more venomous than a snake?

—Giles 譯 *Gems of Chinese Literature*, Prose, p. 138.

人之呼聲,亦不盡同. 例如 [o] 音,北平話用以表示恍然(唸陰平),或詫異(唸陽平),而吳語則表允諾. 英法諸語用以表示讚賞、快樂、痛苦等之情緒,爲國語所罕見也.

呼聲中尙有 '吸音,' 卽吸氣而成. 口齒破裂之聲音,國語用於讚賞與憂慮,齒摩擦之吸音用於畏寒之表示. '水滸' 第 66 囘云:

關勝提刀立於陣前，看了良久，嘖嘖歎賞不絕。

Kuan Sheng, grasping his sword, stood there and he watched for a long time and he could not cease from crying out his praise of the sight.

---Pearl Buck 譯 *All Men Are Brothers*, p. 1203.

嘖嘖卽表示讚賞之吸音也.[1]

(四) 鳥獸蟲蛇

鳥獸蟲蛇，雖不能言，莫不能鳴，特諧音之字不能盡其萬一耳.

猛獸怒號，通稱咆哮，英語謂之 growl, howl, 或 snarl. 李白'夢遊天姥吟留別'云:

熊咆龍吟殷巖泉，慄深林兮驚層巔。

1. *Roaring* bears and *howling* dragons roused me---Oh, the clamorous waters of the rapids!

   I trembled in the deep forest, and shuddered at the overhanging crags, one heaped upon another.

   —小畑譯本, p. 118.

2. Bears' *roars* and dragons' *bellowing* boom over rocks and springs!

   Startled, how forests quake on ridge over ridge of crags!

   —Fletcher 譯 *More Gems of Chinese Poetry*, p. 22.

吼亦狀猛獸之鳴聲，蘇軾詩有'忽聞河東獅子吼'句. 獅吼英語謂之 roar.

發聲淸越而舒長者，皆曰嘯，如虎吼亦曰虎嘯；猿啼亦曰猿嘯 (chatter, gibber). 象鳴似喇叭，故英語以 trumpet 狀之，國語則缺如焉. 驢馬之鳴，國語渾然以嘶稱之；如蘇軾詩云:

[1] 王力著'中國語法理論'下册，頁 245, 246.

往日崎嶇還記否？路長人困蹇驢嘶！
Do you still remember the difficult journey we had:
The road so long, men wear, donkeys *neighing?*
—胡先驌 Harold Action 合譯 *Nine Poems of Su Tung-p'o.*

按英語以 neigh 或 whinny 狀馬嘶，另以 bray 或 hee-haw 諧驢鳴.[1] 胡譯仍用 neigh，則直譯矣.

摹擬牛鳴，有吽、吼、哞、同、嘀諸字. 英語之 low，'世界標準英漢字典' 譯爲囉，bellow 譯爲呃哦. 又 moo 亦牛鳴也. 我國雖以農立國，農夫耕田，惟牛是賴，然文學上反少描寫.

羊叫曰咩、咪、哶或哶，英語謂之 baa 或 bleat.

猪之啼也，晁補之 '豆葉黃' 詩云：

豕豚啼咿咿.

按咿咿英語謂之 squeak，亦曰 grunt.

雞犬在我國文學上頗有地位，未始非農村生活之反映也.[2] 李白 '訪戴天山道士不遇' 云：

犬吠水聲中，桃花帶雨濃。
樹深時見鹿，溪午不聞鐘。
A dog
A dog barking,
And the sound of rushing water.

---

[1] William Cowper 論獸聲云：

All the sounds that nature utters are delightful,—at least in this country. I should not perhaps find the roaring of lions in Africa or of bears in Russia, very pleasing; but I know no beast in England whose voice I do not account musical, save and except always the braying of an ass. The notes of all our birds and fowls please me, without one exception. (*Letter to John Newton*, Sep. 18, 1784)

[2] 參閱 '竹林居士談薈' (二) 雞犬不寧.

How dark and rich the peach flowers after the rain!
Every now and then, between the trees, I see deer.
Twelve o'clock, but I hear no bell in the ravine.
—Ayscough and Lowell: *Fir Flower Tablets.*

以'吠'擬狗叫,究欠相符,豈古音不同耶? 孔尚任'桃花扇'用哞哞兩字,較爲逼眞:

行至那舊院門,何用輕敲,也不怕小犬哞哞。
Passing by the gates of the old mansions,
You need no longer give a timid knock,
Nor fear the barkings of small dogs within.
—Teresa Li 譯 *50 Poems from the Chinese.*[1]

官話及吳語以'汪汪'相諧,與日語'ワンワン'同;英語亦有bow-wow一字,下例採自莎士比亞之'暴風雨':

Hark, hark!
Bow-wow!
The watch-dogs bark:
Bow-wow!
Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-doodle-doo.
—*The Tempest*, I. 2.

聽哪,聽哪!
汪,汪。
守夜的狗叫
汪,汪。
聽哪,聽哪! 我聽見了
高視闊步的雄雞正在長鳴,
咕咕咕, — 咕咕咕。
—曹未風譯'暴風雨,'頁 4.

[1] *T'ien Hsia Monthly*, March, 1938.

又英語之 yelp 與 whine, 卽國語之狺狺或聽聽.[1]

英語以 mew 狀貓鳴, '世界標準英漢字典' 譯爲 '咪呋'. 英語又有 pur 字,亦拼作 purr.

鼠鳴啨啨,英語謂之 peep, 亦曰 squeak, 想英國昔亦多鼠. 蘇軾 '黠鼠賦' 云:

> 有橐中空,嘐嘐聱聱,聲在橐中.
>
> We noticed an empty sack, from the inside of which came a *grating* sound.
>
> —Giles 譯 *Gems of Chinese Literature*, Prose, p. 183.

喔喔雞啼,婦孺皆知. '詩經' 有云:

> 風雨淒淒,雞鳴喈喈. 既見君子,云胡不夷?
> 風雨瀟瀟,雞鳴膠膠. 既見君子,云胡不瘳?
>
> Cold is the wind, fast falls the rain,
> The cock aye shrilly crows.
> But I have seen my lord again;—
> Now must my heart repose.
>
> Whistles the wind, patters the rain,
> The cock's crow far resounds.
> But I have seen my lord again,
> And healed are my heart's wounds.
>
> —Legge 譯 *The Book of Poetry*.

---

[1] 杜甫 '大雲寺贊公房詩': "泱泱泥汙人,聽聽國多狗." '聖詠' 第七十一首有云:

> 不聞衆狡敵,狺狺向我吠?
> 羣奸窺吾命,想聚議詭計. (吳經熊譯)

查英文原譯爲:

> For mine enemies speak concerning me;
> And they that watch for my soul take counsel together.
> (*Psalm* 71:10)

按喔喔,喈喈,膠膠,英語統曰 crow; 但另有 chuck, cluck 與 cackle 狀雌雞之咯咯; 又 pip, peep, cheep 均狀小雞之吱吱. 英語以 gozzle 諸火雞 (turkey) 啼聲,則爲國語所未有.

鴨鳴呷呷,見於'埤雅.' 英語 quack 前已提及. 鵝叫曰唼啑,[1]英語有 goggle, cackle, hiss 諸字.[2]

鶴鳴曰唳,英語曰 whoop. 蘇軾'放鶴亭記'云:

> 易曰: '鳴鶴在陰,其子和之.' 詩曰: '鶴鳴於九皋,聲聞於天.' 蓋其爲物,淸遠閒放,超然於塵埃之外. 故'易'詩人,以比賢人君子,隱德之士.[3]
>
> Does not the *Book of Changes* speak of the crane's voice sounding in solitude, and the harmony which prevails among its young? Does not the *Book of Poetry* tell us that the crane's note rings through the marsh, and is heard far away in the sky? For the crane is a bird of purity and retirement, taking its pleasure beyond the limits of this dust world of ours. Therefore it has been made an emblem of the virtuous man and of the lettered recluse.
>
> —Giles 譯 *Gems of Chinese Literature*, Prose, p. 175.

鳥之鳴聲,以杜鵑爲最淒涼,故有啼血之稱; 如:

> 住近湓江地低溼,黃蘆苦作遶宅生.
> 其間旦暮聞何物? 杜鵑啼血猿哀鳴. (白居易'琵琶行')
> I have made my home by the marshy river-bank,
> Surrounded by yellow reed and stunted bamboos.
> I have heard nothing but the gibbons' wailings,
> And the heart-rending notes of the cuckoos.
>
> —吳經熊: *The Four Seasons of T'ang Poetry.*

---

[1] 韓偓'深院': "鵝兒唼啑梔黃觜,鳳子輕盈膩粉腰."

[2] The goose let fall a golden egg / With *cackle* and with *clatter*.
—Tennyson: *The Goose*.

[3] 吳經熊譯'聖詠譯義初稿'第百有四首附註云: "鸛雛慈鶴"; 原文鶴字爲 Chăsīdāh. 此字與 Chĕsĕd (仁慈)同根. 蓋鶴以慈稱耳.

杜鵑亦稱布穀,蓋形聲也[1]. 杜鵑之於中國文學,猶夜鶯(nightingale) 之於西洋文學,各有其特殊之地位. 小泉八雲著有 *On Birds in English Poetry* 一文,[2] 論之甚詳. '仲夏夜之夢' 中,有夜鶯歌,狀其鳴聲,若催眠曲然:

> Philomel with melody,
> Sing in our sweet lullaby,
> Lulla, lulla, lullaby; lulla, lulla, lullaby.[3]
> Never harm, nor spell, nor charm,
> Come over lovely lady nigh,
> So good night, with lullaby.
>
> 夜鶯啊,和諧的
> 與我們同唱催眠曲;
> 睡啊,睡啊,睡覺啊;睡啊,睡啊,睡覺啊!
> 不許有毒害,不許有魔鬼,
> 也不許有邪神走近
> 我們可愛的太太;
> 現在道一聲晚安,睡覺吧.
>
> —曹未風譯本,頁 60.

又 tereu, jug-jug 均狀夜鶯鳴聲. '西廂記' 寫鶯鶯之談吐云:

> 櫻桃紅綻,玉粳白露,半晌恰方言.［么篇］恰便似嚦嚦鶯聲花外囀.(第一齣)
>
> She opens her lips, red as cherries,
> And reveals her teeth, white as jade,
> And finally, after some hesitation, she speaks
> With a sound like that of the oriole singing amidst the flowers.
>
> —熊式一譯 *The Western Chamber*, p. 11.

---

[1] 鳥名多形聲,如鴉,雀,鵰鶚,吉了等均是;王國維考之甚詳,文見'觀堂集林.'

[2] 載於 *Interpretation of Literature*, Vol. II.

[3] 動詞 lull, 猶俗語之云'囉囉.'

此鶯自非彼鶯也．嚦嚦即英語之 warble.

呢喃燕語，亦足以動人感情．辛棄疾'生査子'云：

> 今年燕子來，誰聽呢喃語？
> When the swallow returned this year,
> No one heard their *twittering* words.
> —Candlin 譯 *The Herald Wind*, p. 82.

又蔣坦'秋鐙瑣憶'云：

> 今年燕子復來，故巢猶在，繞屋呢喃．
> This year the same swallows have returned to their old nest here and are *chirping* around the house.
> —林語堂譯'古文小品，'頁 63.

鴉雀啾啾唧唧，喧鬧不堪[1]；英語以 twitter 狀之，似亦逼眞．啞啞鴉鳴，[2]另有 caw 字．

'阿麗絲漫遊奇境記'(*Alice's Adventures in Wonderland*) 有一謎云：

> Why is a raven like a writing desk?

此似癡人說夢，實含深意．烏鴉與寫字檯在英語中，均有卷舌摩擦音 r；希臘，拉丁，德，法諸語亦有之．Write 原義刮擦，如 Alphonse Daudet 之'最後一課'云：

> The only sound was the scratching of the pen over the paper.
> 但聽得筆尖在紙上颼颼的響．(胡適譯)

Raven 則擬聒噪之聲，蓋有因緣在焉．國語以'鴉雀無聲'描寫靜寂，亦良有以也．

---

[1] 紅樓夢第 82 回："正要矇矓睡去，聽得竹枝上不知有多少鴉雀兒的聲兒，啾啾唧唧，叫個不住．"

[2] 白居易'慈烏夜啼'："慈烏失其母，啞啞吐哀音．"

英文之 S 不僅象蛇形,且狀蛇游之聲. Snake, serpent (大蛇), asp (非洲毒蛇), scorpion (蠍)諸字,均有 S 音. 熱帶之響尾蛇,英語謂之 rattle-snake.[1] 我國文學雖有蛇之神話,但對其本身素乏描寫,狀擬其聲者更少,以下乃一特例:

聽事上有二大白蛇,長丈餘,唅唅有聲. (南史: 宋巴陵王傳)

按唅唅有聲,英語謂之 hiss.

蛙本形聲,司馬光詩云:

黃梅時節家家雨,青草池塘處處蛙.[2]
'Tis the festival of Yellow Plums;
the rain unceasing pours,
And croaking bullfrogs hoarsely wake
the echoes out of doors.
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 215.

原文蛙字有雙關之妙,英譯添一 croaking, 亦所以傳其聲. 此寫江南風光,讀之徒增鄉思. 當此亂離之世,誦唐詩:

等是有家歸不得,杜鵑休向耳邊啼.
Though not homeless,
We still can't return:
O cuckoo, cuckoo,
Our ears aren't fit for your tune!

之句,不勝感慨系之.

至於蟲聲,詩'召南'有"喓喓草蟲"之句,前已引之. 歐陽修'秋聲賦'云:

---

[1] swish, 粹縩聲也.

[2] From the marsh at the head of the pond came the clear, mournfully sweet chorus of frogs. (L. M. Montgomery)

但聞四壁蟲聲唧唧,如助予之歎息.

I could hear nothing but the insects chirping shrilly on every side as though they sought to join in my lamentation.

—Waley 譯 *More Translation from the Chinese*, p. 143.

此約指蟋蟀而言. 蟋蟀一名促織,常入詩文,如詩經'國風'云:

蟋蟀在堂,歲聿其莫.

1. The cricket *chirrups* in the hall,
   The year is dying fast.

—仝前, Verse, p. 11.

2. The cricket appears in the hall,
   And towards its close draws the year.

—Legge 譯 *The Book of Poetry.*

又'古詩十九首'云:

明月皎夜光,促織鳴東壁.……
秋蟬鳴樹間,玄鳥逝安適?

A bright moon illumines the night-prospect:
The house-cricket *chirrups* on the eastern wall. . . .
The autumn cicada sings among the trees,
The swallows, alās, whither are they gone?

—Waley 譯 *170 Chinese Poems*, pp. 42-43.

譯文有用 chirrup 者,狀其聲也. 古詩又云:

凛凛歲云暮,螻蛄夕悲鳴.

Cold, cold the year draws to its end,
The crickets and grasshoppers make a doleful *chirping*.

—仝前, p. 47.

按 chirp 卽 chirrup. 螻蛄應譯作 mole-cricket, 其學名爲 *Gryllotalpa vulgaris.*

蜂與蠅,雖品格懸殊,英語均可以 buzz, hum 或 drone 狀其聲. 蔣坦'秋鐙瑣憶'云:

> 聞城中塵囂聲,如蠅營營,殊聒人耳.
>
> The distant rumble of the city rather annoyed our ears like the *humming* of flies.
>
> —林語堂譯'古文小品,'頁 59.

蠅與蚊無同種之親,而有同黨之誼. 紅樓夢第 28 回薛蟠唱道:

> 一個蚊子哼哼哼.……
>
> 兩個蒼蠅嗡嗡嗡.……
>
> A mosquito hums and hums.
>
> Two flies drone and drone.

魚之能鳴者,其惟鯨乎? 英語狀其聲曰 blow, 國語又缺如焉.[1]

(五) 百物皆鳴

李白'送孟東野序'曰:"大凡物不得平則鳴;"然其鳴也,最難摹擬. 善鳴者莫若樂器;樂音悠揚,樂譜能曲繪奧妙,文字則勿逮焉.

鐘聲丁當,莎翁之'暴風雨'中有歌云:

> Full fathom five thy father lies:
>
> Of his bones are coral made;
>
> Those are pearls that were his eyes:
>
> Nothing of him that doth fade;

[1] 溫庭筠'昆明池水戰'云:"唼唼游魚近煙島."按唼唼狀啜食之聲,試與 nibble 比較之.

But doth suffer a sea-change
Into something rich and strange.
Sea nymphs hourly ring his knell:

Ding-dong!

Hark! now I hear them,—ding, dong, bell.

—*The Tempest*, I. 2.

他的父王僵臥在五尋之深處.
　他的白骨變成了珊瑚,[1]
他的眼珠變成了珍珠.
　他的屍身倒不會銷毀,
祇不過遭受了一度海裏的變化,
　變成了海底的奇珍.
海中的女仙每時每刻撞他的喪鐘.

(疊句,玎璫)

聽哪,現在我聽見了,——玎璫,鐘啊!

—曹未風譯'暴風雨,'頁 49.

Jingle 一字,亦狀玎璫之聲.

自鳴鐘傳自泰西,其聲鐺鐺[2];吳芳吉'婉容詞'云:

喔喔雞聲叫,啀啀狗聲咬;鐺鐺壁鐘三點漸催曉,如何週身冰冷? 尙在著羅綃!

"Oh—! Oh—!—!" cries the cock;
"Bow! Wow!—!" barking noise of dogs;
"Dang! Dang!—!" three the wall clock strikes,
All in one accord are urging dawn!
Icy cold am I from head to foot,
And I've on me still this *crêpe de Chine!*

—金尤史譯 *A Verse on Wan-Yung*, p. 16.

---

[1] 李岳南之'小夜曲'頁 21 誤譯爲"他的骨骸由珊瑚做成."

[2] 鐺鐺本狀更漏之聲,如徐陵'與楊僕射書'云:"鐺鐺曉漏."

表聲的答的答,英語謂之 tick-tack 或 tic-tac-tic-tack. '海外軒渠錄' 記小人國人民不知表之爲物,但聞其有水車之聲:

> He put this engine to our ears, which made an incessant noise, like that of a watermill.
>
> —Swift, *Gulliver's Travels*, Ch. I.
>
> 人山即以此表近臣耳,聲轆轆,如國中水碓,其洪震耳. (林紓魏易合譯本,頁 14)

聖保羅論愛德,嘗以鑼鈸爲譬:

> If I speak with the tongues of men and of angels, but have not love, I am become sounding brass, or a clanging cymbal.
>
> —*1 Corinthians* 13:1.

1. 我若能說萬人的方言,並天使的話語,卻沒有愛,我就成了鳴的鑼,響的鈸一般. (新約: 哥林多前書)
2. 使我有重舌,能操萬國之音,作天神之語,而無愛德,則猶鳴鑼擊鈸. (吳經熊新譯 '新約')

白居易 '琵琶行' 爲千古絕唱,其中狀絃聲一節云:

> 輕攏慢撚抹復挑,初爲霓裳後六么.
> 大絃嘈嘈如急雨,小絃切切如私語.
> 嘈嘈切切錯雜彈,大珠小珠落玉盤.

茲錄二名家之譯文,以供比較:

1. Now a light skirmish; now a long-drawn dash;
   Now a flying skip; now a violent snatch.
   After "Robes of Clouds" she played a popular tune;
   In her hands, the old and the new seemed well to match.
   The base tones grumbled like a sudden storm.
   The trebles murmured like the whisper of a lover.
   Then hoarse and shrill at once, Oh, what a shower
   Of pearls and pearlets upon a marble laver!

   —吳經熊: *The Four Seasons of T'ang Poetry.*

2. Now slow

The plectrum led to prayer the cloistered chords,
Now loudly with the crash of falling rain,
Now soft as the leaf whispering of words,
Now loud and soft together as the long
Patter of pearls and seed-pearls on a dish
Of marble.

—Cranmer-Byng 譯 *A Lute of Jade*, p. 77.

比較觀之,吳譯自較週密而且忠實. 蘇軾'赤壁賦'云:

客有吹洞簫者,其聲嗚嗚然,如怨如慕,如泣如訴;餘音嫋嫋,不絕如縷.

One of my guests accompanied the song on his flute. The notes poured forth like sobs of regret or longing, querulous and plaintive, far-floating as an endless thread.

—Clark 譯 *The Prose Poetry of Su Tung-p'o*, p. 127.

屈原'離騷'以啾啾狀玉鸞之聲:

揚雲霓之晻藹兮,鳴玉鸞之啾啾.

The rainbow flags raised high
  cast shadows dark;
The tinkling bells of jade
  fill the air with sounds.

—林文慶譯 *The Li Sao*, p. 108.

玉石不可混淆. 蘇軾'石鐘山記'摹擬石鐘之聲,極爲詳盡;其言曰:

寺僧使小童,持斧於亂石間,擇其一二,扣之硿硿然.……

予方心動欲還,而大聲發於水上,噌吰如鐘鼓不絕.……

空中而多竅,與風水相吞吐,有窾坎鏜鞳之聲,與向之噌吰者相應,如作樂焉.

The priests of a neighbouring temple bade one of their novices carry an adze, and with this he chipped off several pieces and showed me how they rang when struck.

Much affected by the scene, I was about to leave, when suddenly over the face of the water came *clanging* and *rolling* sounds, like the notes of bells and drums.

This too was full of holes, and when these had been filled with water driven in by the wind, the water would flow out with a noise similar to that we had just heard.

—Giles 譯本, pp. 176-177.

車馬喧鬧,白居易之'秦中吟'已慨乎言之:

帝城春欲暮,喧喧車馬度。
In the Royal City spring is almost over:
Tinkle, tinkle—the coaches and horsemen pass.

—Waley 譯 *170 Chinese Poems*, p. 126.

若夫摹擬之佳,當推杜甫之'兵車行':

車轔轔,馬蕭蕭,行人弓箭各在腰。
Chariots rumble and roll: horses whinny and neigh.
Footmen at their girdle bows and arrows display.

—Fletcher 譯 *Gems of Chinese Verse*, p. 67.

英語以 ding, ding 狀電車之鈴聲,如日本三省堂版'學生英和辭典'有一例云:

Ding! Ding! went the tram.

此次大戰,英國 Dover 一帶常受飛彈 (flying bomb) 襲擊,名曰 Bing Bang Corner, 可譯爲'砰磞區.'

第三節 傳聲

本無其字,依聲傳譯,茲稱傳聲;所以不稱譯音者,以其具有音韻之美也.

莎翁之'如願'一劇,富於音樂之美. 茲錄二節,藉見一般:

1. Heigh ho! sing, heigh ho! unto the green holly:
   Most friendship is feigning, most loving mere jolly:
      Then, heigh ho, the holly!
      The life is most jolly.

—*As You Like It*, II. 7.

喂喉! 喂喉! 來對冬青唱隻曲:
多半友誼是假,多半愛情是愚.
   喂喉! 冬青!
   最樂的是這一生.

—梁實秋譯'如願,' 頁 38.

2. It was a lover and his lass
      With a hey, and a ho, and a hey nonino,
   That o'er the green corn-field did pass
      In the spring time, the only pretty ring time,
   When birds do sing, hey ding a ding, ding:
   Sweet lovers love the spring.

—*Ibid.*, V. 3.

一個情人帶着他的姑娘,
   喂,喉,喂囊呢喏,
走過了青青的一片麥場,
   在春天,最好訂婚的時候,
鳥兒唱着,丁丁丁的聲音,
情人們最愛的是青春.　　(梁譯,頁 80)

程曉詩云:"嗒哈一何多!" 其指此乎?

'孽海記'寫小尼姑思凡,在民間傳誦至廣. 林語堂之'吾國與吾民'曾引錄之:

不住口的念著彌陀,只聽得鐘聲法號.
不住手的擊磬搖鈴,擊磬搖鈴.
擂鼓吹螺,平白地與那地府陰司做功課.
多心經都念過,孔雀經參不破.……
念幾聲南無佛哆怛哆薩嚩訶的般若波羅.

念幾聲彌陀,恨一聲媒婆。
念幾聲娑婆呵,噯叫,叫一聲沒奈何!
念幾聲哆呾哆,怎知我感歎還多?
Amitabha! Amitabha!
Unceasing I pray.
Oh, tired am I of the humming of the drums and the tinkling of the bells;
Tired am I of the droning of the prayers and the crooning of priors;
The chatter and the clatter of unintelligible charms,
The clamor and the clanger of uninterminable chants,
The mumbling and the murmuring of monotonous psalm.
Prajnaparamita, Mayura-sutra,
Saddharamapundarika—
Oh, how I hate them all!
While I say mitabha,
I sigh for my beau.
While I chant saparah,
My heart cries, "Oh!"
While I sing tarata,
My heart palpitates so!
—*My Country and My People*, 1939, p. 129.

譯文傳神繪聲,妙不可言. 魯迅寫阿 Q 調戲尼姑云:

他迎上去,大聲的吐一口唾沫:
'咳呸!'……
'這斷子絕孫的阿 Q!' 遠遠地聽得小尼姑的帶哭的聲音。
'哈哈哈!' 阿 Q 十分得意的笑.
He advanced, expectorated and shouted: "Huh! Peh . . .!"
"That sonless, grandsonless Ah Q!" screamed the little nun from a distance in a lachrymose voice.
"Ha, ha, ha!" laughed Ah Q altogether merry.
—梁社乾譯 *The True Story of Ah Q*, pp. 25-26.

按 "Huh! Peh!" 爲咳呸之切音. 阿 Q 喜唱 '龍虎鬬,' 得鏘之聲,不絕於口:

"得得,鏘鏘,得,鏘令鏘!
我手執鋼鞭將你打!"
"Tuck, tuck, clang, clang, tuck, clang, ling, clang!
My hand will seize a metal whip to flog you.
—仝前, p. 61.

鏘鏘亦譯 chiang, chiang, 如漢蔣嘉 '贈婦詩' 云:

肅肅僕夫征,鏘鏘揚和鈴.
Solemn, solemn the coachman gets ready to go:
"Chiang, chiang" the harness bells ring.
—Waley 譯 *170 Chinese Poems*, p. 53.

'阿 Q 正傳' 擬殺頭之聲,凡有二處,外人聞之,或有新奇之感:

1. 但阿 Q 又回面一看,忽然揚起右手,照着伸長頸子聽得出神的王鬍的後項窩上直劈下去道: '嚓!'
Gazing about, Ah Q had suddenly lifted his right hand when he beheld Wang-hu, who, completely mesmerized by his interest in the tale, had stretched forward his neck. Ah Q straightway let his hand down upon the curve of Wang-hu's neck and cried, "Tutt!" (梁譯 pp. 50–51)

2. '我總要告一狀,看你抓進縣裏去殺頭,——滿門抄斬——嚓! 嚓!'
"I must make a petition and see that you are dragged into the yamen[1] to have your head cut off,—your whole family's heads cut off,—chit! chit!" (p. 78)

'嚓嚓' 之英譯,前後不同,宜劃一也.

苦力呻吟,吾人習聞已久,不覺其刺耳. 英國近代散文家

[1] Yamen 爲 '衙門' 之英譯.

穆滿 (W. Somerset Maugham), 於其大著'遊華觀感' (*On a Chinese Screen*) 中,嘗摹擬之,並抒其感曰:

> Up and down they go, endlessly, and endless as their toil rises their rhythmic cry. *He-aw-ah, oh.* They are barefoot and naked to the waist, the sweat pours down their faces and their song is a groan of pain. It is a sigh of despair. It is heart-rending. It is hardly human. It is the cry of souls in infinite distress, only just musical, and that last note is the ultimate sob of humanity. (p. 141)

此種'杭育'之聲,與'金銀島'所載之海歌,情趣迴異:

> Fifteen men on the Dead Man's Chest—
> Yo-ho-ho, and a bottle of rum!
>
> —Stevenson, *Treasure Island*, Ch. I.
>
> 死人箱上十五人,
> 唷呵呵甜酒一瓶. (丁留餘譯'金銀島')

水手起錨時,合唱 "yo-heave-oh!" Yo-ho-ho 亦作 yo-'ea'-ho, 本此. 俄國伏爾加 (Volga) 船夫曲,膾炙人口,茲不備載.

鳥聲之摹擬;'詩經'實開先河. 小雅'伐木'云:

> 伐木丁丁,鳥鳴嚶嚶.
> 出自幽谷,遷于喬木.
> The woodcutter's axe sounds *ting ting!*
> A little bird is singing *ying ying!*
> Out of a secluded cavity,
> He flits into a tall tree.
>
> —Teresa Li 譯 *50 Poems from the Chinese.*

譯文 ting ting, ying ying, 均傳聲也[1]. 此首另有 Legge 之原譯如下:

[1] 英語之 ting 狀鈴聲,此處自爲譯音.

The woodmen's blows responsive ring,
  As on the trees they fall;
And when the birds their sweet notes sing,
  They to each other call.
From the dark valley comes a bird,
  And seeks the lofty tree.

—*The Book of Poetry.*

比較觀之,可知其作風迥異. 更引杜甫'題張氏隱居,'以供參考:

春山無伴獨相求,伐木丁丁山更幽.
Spring hills; without companion, I come alone to seek you;
Chêng! chêng! trees are felled in the silence of the heights.

—F. Ayscough: *Tu Fu*, p. 55.

詩'大雅: 黃鳥'云:

交交黃鳥,止于棘.[1]
誰從穆公,子車奄息.
They flit about, the yellow birds,
  And rest upon the jujubes find.
Who buried were in Duke Mu's grave,
  Alive to awful death consigned. (Legge 譯)

此首'交交'未譯. '交交'有譯作 chiao, chiao 者,下例是也:

擲柳遷喬太有情,交交時作弄機聲. (劉克莊'鶯梭')
Darting between the willows and the tall trees,
How charming and blithe the orioles are!
Chiao, chiao they sing, recalling
The music of the weaving loom.

—Teresa Li 譯 *50 Poems from the Chinese.*

[1] 韋應物詩有"上有黃鸝深樹鳴"句,參閱第二節之一(頁13).

機聲尙有札札,唧唧,戛戛之異,英語謂之 click. 玆舉數例,以供比較:

1. 迢迢牽牛星,皎皎河漢女。
纖纖擢素手,札札弄機杼。(古詩十九首)
Far away twinkles the Herd-boy star;
Brightly shines the Lady of the Han River.
Slender, slender she plies her white fingers.
Click, click go the wheels of her spinning-loom.
—Waley 譯 *170 Chinese Poems*, p. 44.

2. 唧唧復唧唧,木蘭當戶織。(木蘭詩)
Click, click, forever *click, click;*
Mulan sits at the door and weaves.
—Waley 譯 *The Temple and Other Poems*, p. 128.

3. 夜久織未休,戛戛鳴寒機。(兪汝舟妻'貧女吟')
Far into the night
I ply my loom,
But my work
Is never done.

Click, click,
Back and forth
The shuttle flies
As cold as ice.
—Hart 譯 *A Garden of Peonies.*

James Joyce 之名著 *Ulysses* (1921) 中,不但獸能語,物亦能言,特介紹一段於下:

BELLS	鈴
Haltyaltyaltyall	ㄏㄞㄦㄊㄞㄦㄊㄞㄦㄊㄞㄦ。
THE DOOR-HANDLE	門柄
Theeee	ㄗ———。

THE ECHO	回聲
Fool!	傻瓜!
THE NANNYGOAT	牝山羊
Megegaggegg!	ㄇㄟㄍㄟㄍㄞㄍㄟㄍ!
Nannannanny!	ㄋㄞㄋㄞㄋㄞㄋㄟ!
THE HORSES	馬
Hohohohome.	ㄏㄛㄏㄛㄏㄛㄏㄛㄇㄟ.

(II. 15)

翻譯擬聲之字,宜用注音字母,以資識別而傳其眞. 日語向用假名,可供參考也.

擬聲之辭,往往略而不譯,有損音韻之美,自不足取. 譬如'木蘭詩'云:

阿姊聞妹來,當戶理紅妝.
小弟聞姊來,磨刀霍霍向豬羊.
Her young sisters decked the house with flowers,
And loving words fell sweet as summer showers;
Her little brother shouted Muh-Lan's praise,
For many proud and happy boastful days!

—Budd 譯 *Chinese Poems.*

譯文 young sisters 應改 elder sister. 原文 '磨刀霍霍,' 極爲傳神,英譯一經刪改,卽非本來面目;下例自爲較佳:

When her little brother heard that his sister had come,
He sharpened his knife and darted like a flash
Towards the pigs and sheep.

—Waley 譯 *The Temple and Other Poems*, p. 130.

'阿 Q 正傳' 寫王鬍捉蝨,神情畢肖:

他看那王鬍,卻是一個又一個,兩個又三個,只放在嘴裏畢畢剝剝的響.

梁社乾之英譯本略而不題,豈爲顧全國際體面耶?

翻譯有時故意與原文相近,亦有時於不知不覺中,受原文之影響而爲其音韻所吸引. 例如李後主之'漁父'第二首:

> 一櫂春風一葉舟,一綸繭縷一輕鈎;花滿渚,酒滿甌,萬頃波中得自由。
>
> A light oar in the spring breeze, a leaf-like boat;
> A silken line, a slender hook.
> The eyot is spread with flowers,
> The goblet filled with wine
> In the wide world of waters liberty is mine.
>
> —初大告譯 *Chinese Lyrics* (中華雋詞), p. 4.

通體用自由詩譯,末二行無意中押韻矣. 又李後主之'相見歡':

> 林花謝了春紅,太匆匆,無奈朝來寒雨夜來風!
>
> The flowering trees have lost their spring hues,
> All too soon!
> It can't be helped that it rains fast in the morning and blows hard in the evening.[1]
>
> —仝前, p. 7.

第二行不但與原文音節相同,且與叶韻. 又李後主之'長相思':

> 雲一緺,玉一梭,澹澹衫兒薄薄羅,輕顰雙黛螺。

---

[1] 請比較 Candlin 之英譯:

> Faded are the woodland flowers of spring,
> All too soon, too soon.
> Chilly rain unbidden comes at dawn:
> Late at night the wind. (*The Herald Wind*, p. 35)

Her hair is a mass of cloud,
Her teeth are strings of pearls;
In a flowing gown and a light skirt of gauze,
Softly she knits her dark-blue brows. (仝前, p. 9)

譯文頗得原文音節之抑揚. 又宋祁之'浪淘沙'第一闋之末三句:

到如今惜月滿,花滿,酒滿。
Until now when I begin to commiserate the moon at the full,
Flowers at the full,
Cups at the full.

其第二闋之末三句:

倚蘭橈望水遠,天遠,人遠。
Leaning on the sandalwood oar I gaze at the water far away,
The sky far away,
The loved one far away. (仝前, p. 15)

與原文之重複跌宕,頗相吻合,此其所以可嘉也.

第四節 雙聲

國語之伶俐,躊躇,拉攏等,其第一音素 (initial sound) 相同,謂之雙聲,亦稱頭韻 (alliteration). 就理想言,雙聲應以雙聲譯之,然可遇而不可求也.

雙聲聯緜,惟丁當與 ding-dong 相巧合. 又 ching-chang 猶言'玎丁當'. Ping-pong 之譯爲乒乓,自極巧妙. 或以疊字譯雙聲,如 flip-flap, 象爆竹之聲,可譯爲'磔磔,'蓋蘇軾'除夕'詩有"爆竹聲磔磔"之語. 又 chit-chat 可譯爲'聊聊.' Zigzag 猶言曲曲折折. 若以下諸例者,譯者實無能爲力焉:

第一類 普通名詞

鴛鴦	mandarin ducks; love-birds[1]
蜘蛛	a spider
蟋蟀	a cricket
鞦韆	a swing; (美) a trapeze
(k)nick(k)nack	玩具;瑣碎之物
riff-raff[2]	糟粕;流氓
see-saw	蹺跳戲
trick-track; ticktack	的得戲[3]

第二類 形容詞及副詞

參差	uneven; rugged
溟蒙	murky; somber
玲瓏[4]	exquisite; delicate
伶俐	intelligent; sagacious
嘹亮	distinct; resounding
含糊	obscure
忸怩	bashful; blushed
泥濘	sloppy
淋漓[5]	profusely
恍惚	in ecstasies; in a trance
彷彿	dimly; indistinctly; faintly
Slipslop	拖鞋跟的;拖泥帶水的
tiptop	頂括括

第三類 動詞

彳亍	step
踴躍	leap with joy

---

[1] 參閱拙著'中英文字因緣'下,載於'新中華'復刊第二卷第12期。
[2] 法語 rif et raf.
[3] 昔時一種與雙陸相似之遊戲,與浙江一帶誨淫之'的篤戲,'自不可混淆。
[4] 八面玲瓏: to be affability itself.
[5] 鮮血淋漓: Blood gushed out freely.

躊躇	hesitate; vaciilate
匍匐	creep; crawl; go on all fours
留戀	linger
拉攏	scrape acquaintance with
籠絡	cajole
勗勉	exhort
體貼	be considerate of
瀰漫	pervade; permeate
*w*ig-*w*ag	搖動;打信號

第四類 成語

I.	*k*ith and *k*in	親友
	*s*troke and *s*trife	狼藉
	*t*it for *t*at	一報還一報
	neither *f*ish nor *f*lesh	不倫不類;非驢非馬
	man of *l*ight and *l*eading	大家;權威
	*f*air *f*ield and no *f*avour	一視同仁
	with *m*ight and *m*ain	盡全力
II.	*h*ale and *h*earty	矍鑠
	*h*ot and *h*eavy	猛烈
	*s*low and *s*teady	穩妥
	*s*low and *s*ure	穩健;沈着
III.	*c*ash and *c*arry	現購自運
	*c*hop and *c*hange	變化無常
	*f*ret and *f*ume	焦急;發怒
	*h*um and *h*a(w)	支吾;吞吞吐吐
	*m*ake *m*erry	作樂
	*m*ake a *m*ountain of a *m*ole-hill	小題大做
	*m*op and *m*ow	裝鬼臉
	*p*oke and *p*ry	好管閒事

雙聲或頭韻,應用極廣,茲略舉數例於下:

1. 愛而不見,搔首踟躕.(詩經:靜女)

And I'm scratching my head, and inquiring
What on earth it were best I should do.

—Legge 譯 *The Book of Poetry.*

How she missed me when I failed to show up in time!
Scratching her head, she *lingered yearningly.*

—Teresa Li 譯 *50 Poems from the Chinese.*

2. *R*ule or *r*uin 不降則亡;或降或亡.

此爲法西斯侵略口號之一,凡不受統治者卽予毀滅. 漢譯'降''亡'疊韻.

3. *L*icht, *L*iebe, *L*eben.
(英譯) *L*ight, *l*ove, *l*ife.
(漢譯) 光明,愛情,生命.

按此爲德人 Heder 之座右銘,英譯能將雙聲保持不墮;漢譯固稍不如,但'明''命'雙聲,'明''情'又爲疊韻.

英語之急口令 (tongue-twister[1]) 皆用頭韻,例如:

A *b*ig *b*lack *b*ug *b*it a *b*ig *b*lack *b*ear.

翻譯至此,有技窮之感;玆姑釋其義於下:

大大黑臭蟲,口咬大黑熊.

國語有雙聲對者,其翻譯之難,亦不亞於此. 例如:

秋露香佳菊;春風馥麗蘭.

上下句首字'秋''春'雙聲,下列譯文不如遠矣.

Autumn dew's perfumed with the fragrance of chrysanthemum;
The spring breeze is sweet with the breath of orchids.

雖然,譯文利用頭韻者,亦不乏其例.以下乃其著者也:

---

[1] Q. K. H. Collitis: *Alliteration in American English, American Speech, Feb.* 1932.

1. 青青河畔草,鬱鬱園中柳.(古詩十九首)
*G*reen *g*rows the *g*rass upon the bank,
The wi*ll*ow-shoots are *l*ong and *l*ank.
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 20.

2. 呦呦遊鹿,銜草鳴麑.[1]
翩翩飛鳥,挾子巢棲.(魏文帝'短歌行')
"Yu, yu" / cry the wandering deer[2]
As they carry fodder / to their young in the wood.
*F*lap, *f*lap / *f*ly the birds
As they carry their little ones / back to the nest.
—Waley 譯 *170 Chinese Poems*, p. 58.

3. 出門無通路,枳棘塞中途.(左思'詠史')
When he goes out, there is nowhere for him to go:
*B*unches and *b*ram*b*les *b*lock up his path.
—仝前, p. 67.

4. 醉後涼風起,吹入舞袖迴.(李白'與夏十二登岳陽樓')
*W*hen *w*e are goodly *w*arm *w*ith *w*ine,
Then, thou cooling breeze, arise!
Come and blow as we dance!
And our sleeves will flap like wings.
—小畑薰良譯 *Li Po*, p. 83.

5. 紅顏棄軒冕,白首臥松雲.(李白'贈孟浩然')
When young with red cheeks,
You *c*ast aside your *c*arriage and *c*ap;
Now that your head is white,
You lie among the pine trees and the clouds.
—仝前, p. 90.

[1] 詩經'鹿鳴'云:"呦呦鹿鳴,食野之苹."
With sounds of happiness the deer
Browse on the celery of the meads.
—Legge 譯 *The Book of Poetry*.

[2] 按鹿鳴牡者曰 bell, 牝者曰 bellow 或 call.

6. 牛渚西江夜,青天無片雲.
   登舟望秋月,空憶謝將軍.(李白'夜泊牛渚懷古')

I anchor at the Newchew hill,
The autumn sky serene and still,
And watch the moon her crescent fill,
And vainly think on him by whom
this shore was made renowned.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 85.

7. 歌管樓臺聲細細,秋千院落夜沈沈.(蘇軾'春夜')

Mellowed sounds of song and flute
are borne along the breeze,
And through the stilly scene the swing
sounds swishing from the trees.

—仝前, p. 224.

8. 流水落花春去也,天上人間.(李煜'浪淘沙')

*F*low on, deep streams.
*F*ade, *f*lowers and *f*all.
The Spring is past.
'Tis Heaven, when Spring is here;
But days are only common days
When Spring is gone.

—Candlin 譯 *The Herald Wind*, pp. 36–37.

9. 梯田漸漸稀,村舍遙遙對.(盧前'刀耙水')

Ridges of *f*ields grow *f*ew and *f*ar between,
While far away some cottages are seen.

—Tayler 譯 *The Sketch of Kweiyang.*

又如拉丁諺云:

Laborare est orare.

'英漢模範字典' 譯為:

To work is to pray. 作工卽祈禱.

按卡萊爾嘗以雙聲譯其底韻:

Admirable was that of the old monks; "*Laborare est Orare*, *Work is worship*."

—Carlyle, *Past and Present*, Bk. III, Ch. XII.

漢譯若改爲"勤勞卽祈禱,"則'勤''祈'雙聲,'勞''禱'二字可傳其疊韻之美.

第五節 疊韻

二字或二音節之尾音相同者,謂之疊韻 (Riming locution). 例如:

p*ell*-m*ell* (adv. & n.)	亂七八糟
top*sy*-tur*vy* (adv., a. & n.)	七顚八倒

以下爲疊韻對譯之例:

h*urly*-b*urly* (n.)	吵鬧;吵吵鬧鬧
h*elter*-sk*elter*;[1] h*urry*-sc*urry* (adv., a. & v.i.)	倉皇;慌忙

以雙聲譯疊韻,亦一法也. 例如:

邋遢;骯髒	*s*lip-*s*lop
to*il* and mo*il*	勞碌
f*air* and squ*are*	磊落

國語之謂'舳艫,'猶英語之謂 from *st*em to *st*ern; 一則疊韻,一則雙聲. 蘇軾'赤壁賦'云:

舳艫千里,旌旗蔽空.

Clark 譯之如下:

His fleet from *st*em to *st*ern covered a hundred *li*; his pennons and banners filled the sky.

—*The Prose-Poetry of Su Tung-P'o*, p. 127.

---

[1] 西報有所謂 helter-skelter make-up 者,草草編排也.

英語擬聲,常用疊韻,國語則以疊字居多;以下諸例,可供比較:

[illegible]o-hoo	嗚嗚
[illegible]wow	汪汪
[illegible]e-bubble	沸騰之聲
[illegible]e-tattle	閒談
rat-a-tat	剝剝啄啄[1]
rub-a-dub	鼕鼕

他若 hurly-burly 前譯爲'吵鬧,'亦可譯爲'嘩啦嘩啦.'然疊韻聯綿難譯者多,茲擇要列舉於下:

第一類 名詞

葫蘆	a gourd
橄欖	an olive
玫瑰	a rose
蜻蜓	a dragon-fly
螳螂	a mantis; a soothsayer
混沌	chaos
cocky-locky	葱黃閹雞羹
fuzzy-wuzzy	蘇丹土兵
handy-dandy	猜手遊戲
hanky-panky; hocus-pocus	把戲
hurdy-gurdy	絞絃琴
humpty-dumpty	矮胖子
kicky-wicky	河東獅
linsey-woolsey	棉毛(交織物)
lovey-dovey	親愛的!
popsy-wopsy	小妹妹!
roly-poly	捲形布丁;一種球戲

---

[1] 韓愈'剝啄行'云:"剝剝啄啄,有客至門;我不出去,客去而嗔."

tootsy-wo*otsy* (兒語)脚

hodg*e*-podg*e*; hot*ch*-pot*ch* 雜燴物[1]

h*ubb*u*b* 吵鬧

or*ang*-out*ang* 猩猩

r*umble*-t*umble* 轆轆車

t*it*bi*t*[2] 珍羞

第二類 形容詞及副詞

窈窕[3] graceful

活潑 sprightly

殷勤 hospitable

細膩 minute(ly); elaborate(ly)

從容 composed(ly); calm(ly)

伶仃 forlorn

荒唐 absurd

莽撞 rash

朦朧 dim; hazy

h*iggledy*-p*iggledy*; h*igglety*-p*igglety* 亂七八糟

h*oity*-t*oity*; h*ighty*-t*ighty* 神氣活現

m*iminy*-p*iminy* 矯飾的;講究細節的

n*amby*-p*amby* 綺麗的;輕佻的

w*illy*-n*illy* (a.) 逡巡的,猶豫的; (adv.) 不論願否

cho*ck*-a-blo*ck* 水洩不通

har*um*-scar*um* 粗率;魯莽

h*um*dr*um* 平凡

t*ol*-l*ol* 平平(俚)

(特例) fir*st*, mid*st*, and la*st* 始終一貫;徹頭徹尾

---

[1] 比較:雜燴 *chop-suey.*

[2] 倫敦有一刊物,名 *Tit-Bits.*

[3] 詩云:"窈窕淑女,君子好逑."
From them our thoughts to that young lady go,
Modest and virtuous, loth herself to show.
Where could be found, to share our prince's state,
So fair, so virtuous and so fit a mate? (Legge 譯)

第三類 動詞

逍遙	saunter; walk leisurely
蹣跚	totter
遲延	delay; defer
放蕩	dissipate; live fast
慫慂	egg on
通融	accommodate
砥礪	refine
(切磋)琢磨[1]	to study with great assiduity
ho*b*no*b*	共飲
r*azzle*-d*azzle*	泥醉;東騙西瞞
nid*dle*-nod*dle*; nid*dy*-nod*dy*	頻頻點頭

第四類 成語諺句

w*ear* and t*ear*	消耗
n*ear* and d*ear*	親親密密
as sn*ug* as a b*ug* in a *rug*	舒舒服服
M*ight* makes *right*	强權造成公理
No m*oney*, no h*oney*	無錢無甜
Up *corn*, down h*orn*	穀貴肉賤

綜上以觀,英語疊韻聯綿,以用元音 y 爲最多. 第四類如 money 與 honey, 隔字相押,亦稱底韻 (interior rime; internal rime). 漢譯"無錢無甜,"'錢''甜'亦爲疊韻. 又如法諺:

Tout l*asse*, tout c*asse*, tout p*asse*.

英語譯爲 Everything wears out, everything breaks, every-

---

[1] 詩云: "有斐君子,如切如磋,如琢如磨."

They lead my thoughts to our Duke Wu;—
　Of winning grace is he!
As knife and file make smooth the bone,
As jade by chisel wrought and stone,
　Is stamp upon him set.　　(Legge 譯)

thing passes away. 又漢譯"萬物必蔽、萬物必破、萬物必滅."所用動詞雖以脣音(labial)居首,勿如原文遠焉. 甚矣形聲之難也.

昔愷撒(Cæsar)之凱旋也,報告羅馬之元老院曰:

Veni, vidi, vici.[1]

雄勁簡練. 英語譯爲"I came, I saw, I conquered;"漢譯"我來,我見,我勝,"[2]均不足以傳其神情. 茲擬將漢譯改爲"我之來之,見之克之."[3]按'之'與拉丁文 i, 均屬閉口音.

印歐語文,有兼具雙聲與疊韻者,國語之所未有也. 茲仍以英語爲例:

criss-cross (a.) 交叉的
dilly-dally (v.i.) 閒蕩
flippery-floppery (a.) 鬆弛
shilly-shally (v.i.) 躊躇; (a.) 優柔寡斷
wishy-washy (a.) 淡而無味; (n.) 淡酒
muster-master (n.) 檢閱官
skimble-skamble (a.) 雜亂無章,散漫; (n.) 胡說
Every *bullet* has its *billet*. 死生有命

辜鴻銘嚴與英國穆滿(W. S. Maugham)談翻譯云:

Traductore-traditore ... You cannot expect me to betray myself. Ask one of your English friends. Those who know most about China know nothing, but you will at least find

---

[1] ['veini: 'vi:di: 'vi:ki:] or ['vi:nai 'vaidai 'vaisai]

[2] 見'英漢模範字典,' p. 1394.

[3] 左傳昭公二十五年,有鸜鵒來巢,師引童謠曰:
鸜之鵒之,公出辱之.

one who is competent to give you a rendering of a few rough and simple lines.[1]

按 Traductore-tradittore 意諺也,雙聲而兼疊韻;英譯 Translators are traitors, 頗爲吻合. 中文擬譯爲"翻譯者,叛逆也." '翻' 與 '叛,' '譯' 與 '逆,' 均疊韻也.

下例採自馬致遠之 '黃粱夢':

> 我這裏穩丕丕土坑上迷颩沒騰的坐。那婆婆將粗剌剌陳米來喜收希和的播。那蹇驢兒柳陰下舒着足乞留惡濫的臥。那漢子去脖項上婆娑沒索的摸。你早則醒來了也麼哥！你早則醒來了也麼哥！正是窗前彈指時光過。
>
> Muzzy, dizzy, lackadaisical, I'm squatting smug-smugly on an earthen divan.
>
> Clatter, patter, and the old *p'op'o* is shaking her coarse-great-big grain-pan.
>
> Lousy, slouchy lies the donkey under the willow, his legs sprawling,
>
> Lapping, patting, that coolie's hand on the donkey's neck is pawing.
>
> Oh, wake up a while!
>
> Oh, wake up a while!
>
> Time like a bullet past a window is flying!
>
> —林語堂: *My Country and My People*, p. 264.

譯文之情調,一如原著,兼以運用底韻,巧妙入神.

---

[1] 見 Maugham: *The Philosopher* 一文,此爲 *On Chinese Screen* 之一篇; 參閱黃嘉音譯 '辜鴻銘訪問記' ('人間世' 第十二期). 又 Copeland 之 *Copeland Translations* 導言云:

Literature in translation is almost always sure to be literature at least once removed. And in the case of poetry the removes are always likely to be as those of Scotch cousins. The discussion of these principles must be left until I next have a lot of *traduttori* together between the covers of a book. That is until I make **another anthology.**

第六節 同音

同音異義(homonym),國語最多,蓋音節有限而字彙無窮也.林語堂嘗舉例曰:

> The use of phonetic symbols was not too exact, and hence we have the following words, pronounced *pao* or *p'ao* in different tones in modern Chinese, all written with the original "package"-sign (包), but each taking a *class-sign* or radical, as in:
> 抱 跑 袍 飽 泡 炮 鮑 胞 砲 咆 苞 雹 刨
> Thus *pao* plus a "hand" means to *carry*, plus a "foot" means *to run*, plus "clothes" means *a gown*, plus an "eat" means *well-fitted in stomach*, plus "water" means *bubble*, plus fire means *firecrackers*, plus a "fish" means of *a fish*, plus "flesh" means the *womb*, plus "stone" means *a cannon*, plus "mouth" means *to roar*, plus "grass" means *a flower bud*, plus "rain" means *hail*, plus a "knife" means *to scrape*. This was the adjustment to solve the problem homonyms.
>
> —*My Country and My People*, p. 218.

同聲相訓,迻譯最難;例如:

1. 人仁也.(釋名:釋形體)
   Man is human.
2. 仁者人也.(中庸)
   Humaneness is humanity.[1]
3. 政者正也.(論語)
   To *g*overn means *g*uide aright. (Soothill 譯)
   To *r*ule is to *r*ectify.
4. Civilization is syphilization![2]
   文而明之,梅而毒之.



[1] Benevolence is *the characteristic element* of humanity. (Legge 譯 *The Doctrine of the Mean*)

[2] 意即世界愈文明,梅毒愈蔓延.

比較觀之,譯文不無顧此失彼之感.

老子曰:"盜亦有道,"此正與英諺:

There's honour among thieves.[1]

不謀而合,然'盜''道'相關,英語無此之妙.俗云:"一了百了,"與英諺"Death pays all debts,"[2] 適相吻合.詩歌蘊藉,不乏雙關語(pun);筆而譯之,困難叢生;茲舉'竹枝詞'爲例:

楊柳青青江水平,聞郎江上唱歌聲.
東邊日出西邊雨,道是無晴還有晴.

The willows are green, green:
The river is serene;
Thence is his song wafted to me.

In the east the sun is rising:
In the west rain is falling;
Can you see if it's fair or foul?

原文以'情'寓'晴,'文意雙關,拙譯遠不如也.

音同相借,謂之借音.譬如以'蝠'(bat)'鹿'(deer)暗射'福'(fortune, blessing)'祿'(stipend),即取其音相同也.又如:

> 南京的風俗:但凡新媳婦進門,三天就要到廚下收拾一樣菜發個利市;這菜一定是魚;取'富貴有餘'的意思.('儒林外史'第27回)

但英語之 fish 與"More riches and honours than one can enjoy,"殆風馬牛不相及.英語非無類似之現象.例如:

---

[1] "Honour among—among gentlemen, sir," ventured the other, who seemed to have been very near giving an awkward termination to the sentence. (Dickens, *Curiosity Shop*, Ch xiii.)

[2] He that dies pays all debts. (Shakespeare, *The Tempest*)

甲曰: It is as plain as ABC. (明明白白)
乙曰: But I am DEF

所謂 DEF 者,拼讀之與 deaf (聾) 同音.

舊詩有'借對'者,如劉禹錫'陋室銘'云:

談笑有鴻儒,往來無白丁.

借'鴻'作'紅,'與'白'相對. 請與英譯比較之:

Within, the laugh of cultured wit, where no gross soul intrudes.

—Giles 譯 *Gems of Chinese Literature*, Prose, p. 148.

借音暗射,燈謎尤常見之;如:

油鍋煎豆腐 (Bean-curd fried in oil)

打'李白黃蓋'二人,以其裏白而外黃 (white within and yellow without) 也. 此則只能加以解釋,而無從迻譯矣.

幽默家亦常借音同之字,以諷世事. 茲舉數例於下:

1. 元勳者元兇也。
   The *veteran leader* is no other than a *ring-leader*.
2. 革命本是革民。
   To *revolute* is to *revolt* against the people.[1]
3. 接收竟成劫搜。
   Taking-over turns out to be *loot-taking*.

林語堂著'啼笑皆非,'亦有類似之例:

There will be no *collective* security if some one nation wants only to *collect* and fails to *recollect*.

—*Between Tears and Laughter*,[2] p. 49.

[1] Revolutionaries seldom are anything beyond the will to destroy.—J. Masefield, *Shakespeare and Spiritual Life*.

[2] Montaigne 有一篇散文,題曰 "How We Weepe and Laugh at One Selfe-same Thing."

如果某一國不肯收拾往事,忘記前鑒,只顧收拾本利,乘勝打刼,集體安全便不可收拾.　　(自譯本頁 50)

音近之字,易滋混淆.拉丁諺云:

Non Angli, sed angeli.
(Not Angles, but angels)

意謂"非盎格羅人,乃天使也."文人常借此以說笑話,所謂'纏夾二'者是也.范師存忠嘗舉一例曰:

英國戲劇家薛瑞頓 (R. B. Sheridan) 做過一本戲,叫做'情敵' (*The Rivals*).這戲裏有一個女角叫做'纏夾二太太' (Mrs. Malaprop).這太太談鋒甚健,愛用大字長字,以示典雅.每個字,她都唸得清楚;可是許多字用得不對,令人捧腹.有一次,同人家談女子教育,她說:

"As she grew up, I would have her instructed in *Geometry*, that she might know something of the *contagious* countries."這就是說:"等她大了,我要她學些幾何學,使她知道一些傳染的國家."這是胡說,原因是她把'地理學' (geography), 纏爲'幾何學' (geometry),又把'鄰近的' (contiguous) 纏爲'傳染的' (contagious).她的意思是:"等她大了,我要她學些地理學,使她知道一些鄰近各國的情形."當時,有許多人批評她說:"這太太老是在無聊的閑談裏裝着她自己所不懂的大字."這批評很恰當,可是她就大生其氣.她說:

"Sure, if I *reprehend* anything in the world, it is the use of any *oracular* tongue and a nice *derangement* of *epitaphs*."這裏,她又把'瞭解' (apprehend) 纏爲'埋怨' (reprehend); '本地的' (vernacular) 纏爲'武斷的' (oracular); '整齊的排比' (arrangement) 纏爲'亂七八糟' (derangement); 而最發噱的是'稱詞' (epithets) 變爲'墓誌銘' (epitaphs).她是一個典型的纏夾二太太.[1]

[1] '英語學習講座,' 頁 62–63.

同音異義,常爲別字之一因. 如'堅瓠集'云:

> 有人送枇杷於沈石田,誤寫琵琶. 石田答書云:"承惠琵琶,開匳視之,聽之無聲,食之有味. 乃知司馬揮淚於江干,明妃寫怨於塞上,皆爲一啖之需耳. 嗣後覓之,當於楊柳曉風,梧桐夜雨之際也."

憶某衙門有一果園,當枇杷結果時,其官長恐弟兄攀折,貼紙條於樹上曰:"禁止攀折琵琶,違者重罰." 路人見之,作打油詩諷之曰:

> 琵琶非比那枇杷,官長休教錯認他;
> 若果琵琶能結果,胡琴笛子也開花.

按琵琶音譯 p'i-p'a, 義譯 balloon-shaped guitar.[1] 如王翰'涼州詞'云:

> 葡萄美酒夜光杯,欲飲琵琶馬上催.
> 醉臥沙場君莫笑,古來征戰幾人回.
>
> Sweet grape-wine filled in a cup of luminous jade!
> I want to drink on, but the cavalier's *p'i-p'a* is bidding me speed.
> Don't laugh, my friend, if I lie topsy-turvy on the sand!
> How many have ever returned from the battle-ground?
>
> —吳經熊: *The Four Seasons of T'ang Poetry.*

白居易之'琵琶行,' 吳經熊譯爲 *The Song of the Lute-girl.*

枇杷一名盧橘,英譯 loquat 本此;此字 1829 年始見於英籍.[2] 枇杷又譯 Japanese medlar, 或 Japanese quince, 以其形如枸杞 (medlar), 而誤爲日本之特產也.

---

[1] 參閱拙著'中英文字因緣'上.

[2] 參閱拙著'漢字傳英小考,' 載於'文化先鋒'三卷 22 期.

第七節 韻文

詩歌辭賦所以令人百讀不厭者,--因其音韻和諧,能沁人心脾.英國大詩人 Alfred Tennyson (1809-1892) 有樂音家 (word-musician) 之譽. A. C. Swinburne 之詩,與音樂結不解之緣. 詩歌之精旨,既繫於音律,筆而譯之,自宜用韻,以便諷誦.[1]

'詩經'一書,有英譯五種.[2] William Jennings 所譯 *Shi King* 出版於 1891 年,玆引第一首爲例:

關關雎鳩,在河之洲.
窈窕淑女,君子好逑.

Waterfowl their mates are calling,
  On the islets in the stream.
Chaste and modest maid! fit partner
  For our Lord (thyself we deem).

譯文用揚抑格 (trochee), 第二行與第四行押韻.

五言古詩, Arthur Waley 迻譯甚多,玆引一首於下:

十五從軍征, 八十始得歸.
道逢鄉里人, "家中有阿誰?"
"遙望是君家,松柏冢纍纍!"
兔從狗竇入, 雉從梁上飛.
中庭生旅穀, 井上生旅葵.
烹穀持作飯, 采葵持作羹.

---

[1] Dr. Johnson 之 *Life of the Poets* 評 Milton 之書曰:
"Rhyme," he says, and says truly, "is no necessary adjunct of true poetry." . . . it is however by the music of metre that poetry has been discriminated in all languages.

[2] 詳見拙著'我國韻文之西譯,'載於'文訊'新四號.

羹飯一時熟，不知貽阿誰。
出門東向望，淚落霑我衣。

At fifteen I went with the army,
At fourscore I came home.
On the way I met a man from the village,
I asked him who there was at home.
"That over there is your house,
All covered over with trees and bushes."
Rabbits had run in at the dog-hole,
Pheasants flew down from the beams of the roof.
In the courtyard was growing some wild grain;
And by the well, some wild mallows.
I'll boil the grain and make porridge,
I'll pluck the mallows and make soup.
Soup and porridge are both cooked,
But there is no one to eat them with.
I went out and looked towards the east,
While tears fell and wetted my clothes.

—*170 Chinese Poems*, p. 32.

詩至盛唐,而波瀾愈壯闊. 絕句律詩,空前絕後. 詩體既異,樂音亦殊. 試各舉一首,以概其餘:

(一) 竹里館　　王維

獨坐幽篁裏,彈琴復長嘯.
深林人不知,明月來相照.

OVERLOOKED　　Giles 譯

Beneath the bamboo grove, alone,
　I seize my lute and sit and croon;
No ear to hear me, save mine own;
　No eye to see me, save the moon.

—*Gems of Chinese Literature*, Verse, p. 70.

按英譯四步 (feet) 一行,抑揚 (iambic) 相協; [oun] 與 [u:n] 二韻,屬後閉口音 (close back vowels); 與原文嘯韻相仿. 譯文極得英詩之趣.

(二) 春詞 劉禹錫

新妝粉面下朱樓,深鎖春光一院愁.
行到中庭數花朵;蜻蜓飛上玉搔頭.

In her new dress, she comes from her vermilion towers;
The light of spring floods the palace which sorrow embowers.
To the court she comes, and on her carved jade hair-pin
Alights a dragon-fly, as she is counting the flowers.

—林語堂: *My Country and My People*, p. 250.

原詩象徵派也,林譯除第二行外,各六音步,用抑揚格,一,二,四諸行用韻.

(三) 宿業師山房待丁大不至 孟浩然

夕陽度西嶺,羣壑倏已暝.
松月生夜涼,風泉滿清聽.
樵人歸欲盡,烟鳥棲初定.
之子期宿來,孤琴候蘿逕.

WAITING Giles 譯

The sun has sunk behind the western hill,
And darkness glides cross the vale below;
Between the firs the moon shines cold and chill,
No breezes whisper to the streamlet's flow.
Belated woodsmen homeward hurry past,
Birds seek their evening refuge in the tree:[1]

[1] The plowman homeward plods his weary way,
And leaves the world to darkness and me.
—Gray: *Elegy Written in a Country Churchyard*.

O my beloved, wilt thou come at last?
　With lute, among the flowers, I wait for thee.

—*Gems of Chinese Literature*, Verse, p. 66.

此首英譯,音節鏗鏘,已被之管絃,協諸音律,可以和琴而歌矣.

(四) 登高　　　杜甫

風急天高猿嘯哀,渚清沙白鳥飛迴;
無邊落木蕭蕭下,不盡長江滾滾來.
萬里悲秋常作客,百年多病獨登臺.
艱難苦恨繁霜鬢,潦倒新亭濁酒杯.

THE HEIGHTS　　　W. J. B. Fletcher 譯

The wind so fresh, the sky so high
Awake the gibbons' wailing cry.
The isles clear-cut, the sand so white.
Arrest the wheeling sea-gulls' flight.
Through endless Space with rustling sound
The falling leaves are whirled around.
Beyond my ken a yeasty sea
The Yangtze's waves are rolling free.
From far away, in Autumn drear,
I find myself a stranger here.
With dragging years and illness wage
Lone war upon this lofty stage.
With troubles vexed and trials sore
My looks are daily growing hoar:
Till Time, before whose steps I pine,
Set down this failing cup of wine!

—*More Gems of Chinese Poetry*, p. 85.

此為子美名著之一,其氣磅礴,造句獨精. 英譯推陳出新,音調諧婉,實不易也.

詩嬗變而爲詞,則長短句參伍錯綜,自可變化無窮;且格調活潑,音韻乃更悠揚. Sir Arthur Quiller-Cough 之序初大告'中華隽詞' (Chinese Lyrics), 對詞體介紹甚詳,並致贊美之辭,蓋英語無此體製也. 茲錄二首:

(一) 虞美人　　　　李　煜

春花秋月何時了,往事知多少?
小樓昨夜又東風,故國不堪回首月明中.
雕欄玉砌應猶在,祇是朱顏改.
問君能有幾多愁,恰似一江春水向東流.

Spring flowers and autumn moonlight pass,
But come again.
My crowded glories pass but come no more,
Ah, bitter pain!
A wind mourned round my lodge from that lost land
Of mine last night,
I dared not look towards it in the moon's
Unpitying light.
The jade and carven splendour they abide,
I ruined stand
And deep the woe that drowns me as spring floods
In my lost land. (錢歌川譯)

(二) 滿庭芳　　　　秦　觀

山抹微雲,天黏衰草,畫角聲斷譙門.
暫停征棹,聊共引離尊.
多少蓬萊舊事,空回首烟靄紛紛.
斜陽外,寒鴉數點,流水繞孤村.
消魂,當此際,香囊暗解,羅帶輕分.
謾贏得青樓薄倖名存.
此去何時見也? 襟袖上空染啼痕.
傷情處,高城望斷,燈火已黃昏.

FICKLE YOUTH C. M. Candlin 譯

Thin clouds obliterate the hills.
Outlined against the sky
Is fading grass.
The horns of guards
No longer sound
From out the watch tower high.
I rein my steed
To drink a cup of wine;
And many old romances come to me
Like clouds and mist.
Beyond the setting sun,
Like tiny specks,
Are winter crows.
Around the lonely village flows
A stream.

My heart is melting now.
Her fragrant purse detached
She gives to me:
A silken girdle rent in two.
Amidst those in the past
The name I won
Was "Fickle Youth."
When shall we meet again?
My sleeves are dyed with parting tears,
The hour is sad.
The towering city walls
Are out of sight.
Dim lighted lamps shine through the yellow dusk.

—*The Herald Wind*, pp. 58–60.

以上之譯文,清新可喜,足爲譯界增光也.

詩詞采藻繽紛,曲則莊諧並陳,以自然勝.且淺顯之中仍寓雋永之旨,故雅俗共賞焉.舊劇唱白兼有,有似西洋之歌劇.道白易翻,曲子難譯.茲錄王實甫之‘西廂記’一段,並附以姚莘農之英譯:[1]

[混江龍] 落紅成陣,風飄萬點正愁人。池塘夢曉,今朝欄檻辭春。蝶粉乍沾飛絮雪,燕泥已盡落花塵。繫春,情短柳絲長。隔花,人遠天涯近。有幾多六朝金粉,三楚精神!

(*Music: "Dragon Muddling the River"*)

The red blossoms have fallen in hosts,
Drifting in the wind into a myriad specks—making me sad.
Last night, the dream about (new grass growing around) the ponds (lingered till) dawn;
This morning, Spring makes its adieu (before) the balustrade.
The powdered wings of the butterflies have hardly begun to be caught by willow catkins,
When the swallow nests have already consumed all the soil from the fallen flowers.
To tether Spring, my affection seems not even as long as the willow threads.
And the man (my lover), beyond these flowers seems remoter than the distant horizon.
How much is now left of the splendour of the Six Dynasties,
And of the stir of life in the three Ch'u regions!

下例採自‘桃花扇’中之‘哀江南’:

山松野草帶花挑;猛抬頭秣陵重到!殘軍留廢壘;瘦馬臥空壕。村郭蕭條,城對着夕陽道。

[1] *T'ien Hsia* Monthly, Vol. II, No. 3, p. 302.

Shouldering a bundle of pine-sprigs, wild grasses, and fallen flowers.

I raise my head by chance, and lo! there lies before my eyes the city of Mo Ling!

Some remnants of the army still remain in an abandoned camp,

A few lean horses are sleeping in the empty trenches.

The village and suburbs are forlorn and bare,

The city wall looks gloomily upon an old road in the setting sun.

—Teresa Li 譯 *50 Poems from the Chinese.*

黨歌有英譯二種，應並錄之，以供比較：

三民主義，吾黨所宗。
以建民國，以進大同。
咨爾多士，為民前鋒！
夙夜匪懈，主義是從！
矢勤矢勇，必信必忠。
一心一德，貫徹始終！

(1)

San Min Chu I
Our aim shall be,
To found a free land,
World peace be our stand.
Lead on, Comrades, vanguards ye are!
Hold fast your aim by sun and star!
Be earnest and brave,
Your country to save.
One heart, one soul;
One mind, one goal![1]

---

[1] Tr. by Tu T'ing-hsiu, *China's Patriots Sing*, p. 1.

(2)

SAN MIN CHU I, our Nation's guide
To build Democracy and Love world wide.
March on, wise ones; to lead our land;
Each day, each night, this torch in hand.
Be brave! Be alert! Faithful and true!
One aim, one heart from now on through.[1]

就譯文論,前者較爲周密;試放聲吟誦,後者似亦不如也.

'水滸' 第十五回 '吳用智取生辰綱' 載有山歌一首:

赤日炎炎似火燒,野田禾稻半枯焦.
農夫心內如湯煮,公子王孫把扇搖.

或謂 '水滸' 之思想即在此數句之中.[2] 余嘗對讀賽珍珠 (Pearl Buck) 之譯文,以爲其頗得自然之趣. 請玩味之:

The sun burns with a fiery hand.
The rice is scorched on the dry land.
The farmers' hearts are hot with grief,
But idle princes must be fanned.

—*All Men Are Brothers*, p. 260.

再言辭賦. 陶淵明之 '歸去來辭' 有 Giles, 平海瀾, 林語堂諸氏之譯作,獨林譯用韻,較爲和諧. 玆錄四句爲例:

舟遙遙以輕颺,風飄飄而吹衣.
問征夫以前路,恨晨光之熹微.

Lightly floats and drifts the boat, and gently flows and flaps my gown. I inquire the road of a wayfarer, and sulk at the dimness of the dawn.

—*A Nun of Taishan and Other Translations*, p. 249;
'古文小品' (*Gems from Chinese Literature*), p. 3.

---

[1] 附載於 *China Correspondent*, March, 1944; 譯者不詳.
[2] 見陳獨秀 '水滸傳序.'

C. D. L. G. Clark 嘗譯蘇賦,玆引一例:

桂棹兮蘭槳,擊空明兮泝流光.

渺渺兮予懷,望美人兮天一方.(赤壁賦)

With cinnamon boat and orchid oars,
We pierce the moonbeams, ascending the stream of light.
Impenetrable are my inmost thoughts.
Beautiful maidens of old, in what corner of the heavens do ye dwell?

—*The Prose Poetry of Su Tung-p'o*, p. 127.

小調可舉蔣坦'秋鐙瑣憶'爲例:

是誰多事種芭蕉? 早也瀟瀟,晚也瀟瀟!

是君心緒太無聊! 種了芭蕉,又怨芭蕉!

What busybody planted this sapling?
Morning tapping,
Evening tapping!

It's you who're lonesome, fretting!
Banana getting,
Banana regretting!

—林語堂譯'古文小品,' p. 61.

原文全篇用蕭韻,譯文以 ing [iŋ] 承之,頗能傳神.

詩歌之傳誦最廣者,其惟'聖詠'乎? '聖詠'即舊約中之 *Psalms*, 或譯稱'詩篇,'所集皆古聖顲禱上主之詞,情文並茂,至誠格天. 泰西各國譯文莫不具有文學價值;吳經熊新譯'聖詠譯義初稿,'[1]亦足以媲美於後. 玆引一首爲例:

[1] 民國三十五年十月商務印書館初版.

Psalm 23	良 牧
Jehovah is my shepherd;	主乃我之牧,
I shall not want.	所需百無憂.
He makes me to lie down in green pas-	令我草上憩,
tures;	引我澤畔游.
He leadeth me beside still waters.	吾魂得復蘇,
He restoreth my soul:	仁育一何周!
He guideth me in the paths of righteous-	更爲聖名故,
ness for his name's sake.	率我正道由.
Yes, though I walk through the valley	雖經陰谷裏,
of the shadow of death,	主在我何愁?
I will fear no evil; for thou art with me;	爾杖與爾竿,
Thy rod and thy staff, they comfort me.	實令我心休.
Thou preparest a table before me in the	讌我羣敵前,
presence of mine enemies:	感爾恩施優.
Thou hast anointed my head with oil;	靈膏沐我首,
My cup runneth over.	玉爵盈欲流.
Surely goodness and lovingkindness shall	慈恩共聖澤,
follow me all the days of my life;	長與我爲儔.
And I shall dwell in the house of Jeho-	行藏勿離主,
vah for ever.	此外更何求?

吳博士博考羣書,咀嚼經義,固能於譯文中曲傳'聖詠'之原旨,而文筆樸茂,音節鏗鏘;如此首者,豈僅可作精神食糧而已耶?

'以賽亞書' (Isaiah) 在'舊約'中,尤稱精心傑作,[1]其第六十章,筆調雋永,素稱英國文學之精萃,以視希臘及拉丁譯文,

---

[1] Coleridge 曰: "After reading *Isaiah*, or St. Paul's Epistle to the Hebrews, Homer and Virgil are disgustingly tame to me, and Milton himself barely tolerable." 又謂: "Intense study of the Bible will keep any writer from being *vulgar*, in point of style."

更爲優美;故批評家 Salisbury 揄揚備至.[1] 玆引該章之前三節於下,試諷誦之,玩味之,當可知其音韻之調和與夫意義之顯豁也. (‒ 表 stressed syllable, ⌣ 表 weak syllable).

> Arise, | shine; | for thy light | is come, | and the glory | of the LORD | is risen | upon thee. ‖ For, behold, the | darkness | shall cover | the earth, | and gross | darkness | the people; | but the LORD | shall arise | upon thee, ‖ and his glory | shall be seen | upon thee. ‖ And the Gentiles | shall come | to thy light, ‖ and kings | to the brightness | of thy rising. ‖[2]

世亦有以韻文譯散文者,如'道德經'一書,吳經熊大部分用自由詩 (*vers libres;* free verse) 譯之,[3]實屬難能可貴. 玆自七十七章引一段爲例:

> 人之生也柔弱,其死也堅强. 萬物草木之生也柔弱,其死也枯槁.
> When a man is living, he is soft and supple.
> When a man is dead, he becomes hard and rigid.
> When a plant is living, it is soft and delicate.
> When it is dead, it becomes withered and dry.
>
> —Lao-tsŭ's *The TAO and Its Virtue*.

英語因有重音之關係,讀之抑揚頓挫,甚爲悅耳. 大詩人 Sir Philip Sidney 有言讚英語云:

---

[1] 詳見 *A History of English Prosody*, pp. 142–152.

[2] "興起發光;因爲你的光已經來到,耶和華的榮耀發現照耀你. 看哪,黑暗遮蓋大地,幽暗遮蓋萬民. 耶和華卻要顯現照耀你,他的榮耀要現在你身上. 萬國要來就你的光,君王要來就你發現的光輝."

[3] '道德經' 有一部分亦爲韻文.

Our tongue is most fit to honor poesy, and to be honored by poesy. —*The Defence of Poesy*, 1595.

余讀林語堂所譯名著,益信此說;試引'蘭亭集序'數句為例:

是日也,天朗氣清,惠風和暢.

Today the sky is clear, the air is fresh, and the kind breeze is mild. —'古文小品,' p. 9.

譯文用抑揚格,而未見斧鑿之跡,此其所以可貴也.

翻譯至於詩歌,登峯造極矣. 詩本抒情,而情緒難傳也;詩重意境,而境界難繪也;詩貴吟詠,而韻律難播也;詩富暗示,而餘意難蓄也;詩有規格,而體製難襲也:今欲保持原作之真之善之美,凜乎其難矣. 當代文藝家 George More 謂 "Verse cannot be translated into verse";[1] 小泉八雲 (Lafcadio Hearn) 以為韻文不妨譯為散文,[2]莫不持之有故,特未可一概而論耳. 兹先言體製. Geoffrey Chaucer (1340?-1400) 世稱英詩之鼻祖,其長詩'坎城故事' (*Canterbury Tales*) 用 heroic couplet, 五步一行,抑揚相協,前後押韻;此種體製,原本意詩. 又其所謂 *rime royal*, 七行一節,乃仿意人 Guillaume de Machault 之詩體者也. 莎士比亞擅長商籟 (sonnet), 已有梁宗岱之漢譯;按此十四行詩亦非新調,乃 Sir Thomas Wyatt (1503?-1542) 自意傳入. 與 Wyatt 齊名之 Surrey 伯爵 (1517-1547), 因譯 Virgil 之 *Aeneid*, 首創無韻詩 (blank verse). 又如佛家之偈 (*gâ'hâ*), 本梵詩也. 可知仿襲體裁,非不可能;特以中英語系之殊,音訓之異,依樣直譯,

---

[1] 參閱 *The Observer* of 9th June, 1918.

[2] 詳見 *Great Translators* 一文.

困難重重,故詩,詞,曲三者,雖各有其精神面目,一旦譯成英文,除行數之多寡外,殆無由識別. 賦之可貴,莫非侈麗之辭,鏗鏘之聲;譯文亦難盡其奧妙. 林語堂嘗勸英詩人仿詞曲而創新體,頗具卓識,但莫若請翻譯家多多嘗試;茲引其言,以供參考:

> It is interesting to note here that rhythm as understood in Chinese dramatic poetry and in Chinese music is different from the regular rhythm in Western poetry and music. There is no reason why the two fundamental meters of twos and threes should not be used in some kind of regular combination in English poetry. This has been done with great success in the Sung *tz'ŭ* and Yüan dramas, producing a more modulated rhythm than the straight use of twos or threes throughout the line. This idea is worth experiment by some qualified English poets.
>
> —*My Country and My People*, p. 265.

昔 Chapman 譯荷馬之史詩 *Iliad* 與 *Odyssey*, 詩人 Keats 讀之,不覺手之舞之,足之蹈之;蓋其音韻鏗鏘,頗能陶醉心靈也. 就原則言,譯詩自宜用韻. Giles 之譯 *Gems of Chinese Literature:* Verse, 於此慘淡經營,用力尤勤;其中若詩經'將仲子' (*A Male Light-of-Love*), 孟浩然'宿業師山房待丁大不至' (*Waiting*), 趙嘏'江樓懷舊' (*Where Are They?*) 諸首,且已被之樂譜,可以和琴而歌矣. 此書雖往往不拘細節,頗能傳其神韻;衆推爲漢詩之標準譯本,非偶然也. 散文家 Lytton Strachey 嘗撰書評,揄揚備至. 茲錄二句,藉見一斑:

> It is a faint and curious tone which reaches us, re-echoed so sympathetically by Professor Giles's gracious art, from

> those far-off, unfamiliar voices of singers long since dead. . . . The lyrics in our anthology, so similar, so faultless, so compact of art, remind me of some collection of Greek statues, where the masters of many generations have multiplied in their eternal marbles the unaltering loveliness of the esthete.
>
> —*Characters and Commentaries.*

其他譯本,以用自由詩居多. 如 Waley 之 *170 Chinese Poems*, 以每一重讀音節 (stressed syllable) 代一漢字,抑揚上下,亦可以低徊諷誦. 又其 *More Poems from the Chinese*, 亦筆力遒勁,足以副其譯思之所至;[1]某批評家有言贊之曰:

> The beauty with which these poems are inlaid is fundamentally a wise beauty, and the wisdom is as much in the shape of Mr. Waley's mind as that of China.

以上所述,僅限於音韻之美;至於譯文之辭藻,亦有美不勝收者,因立專章以論之.

[1] 詳見拙著'我國韻文之西譯,'載於'文訊'新四號.

第二章

詞藻之美

'文心雕龍'云:"綴字屬篇,必須鍊擇."又謂:"篇之明靡,句無玷也;句之清英,字不妄也."辭藻之美,每視語言而異.就余觀之,國文絢爛洗鍊,英文縝密剛健,法文豔麗飄逸,德文樸素沖淡,俄文婉轉委曲,日文華衍纖穠,而拉丁文謹嚴簡約:此其大較也.本文既以譯作爲中心,故其範疇與普通修辭學容有不同.茲分七節:(1)意境,(2)妥貼,(3)周密,(4)簡潔,(5)明晰,(6)新奇,(7)文采;擇尤論述,並借此爲比較修辭學發凡焉.

第一節 意境

昔嚴幾道之譯'天演論'[1]也,"一名之立,旬月踟躕."甚矣妥貼之難求也!妥貼之極致,在使原作之意境表達於譯文,而不爽毫釐.王國維論意境有云:

> 然元劇最佳之處,不在其思想結構,而在其文章。其文章之妙,亦一言以蔽之曰:有意境而已矣。何以謂之有意境?曰:寫情則沁人心脾;寫景則在人耳目;述事則如出其口是也。古詩詞之佳者,無不如是,元曲亦然。 ('宋元戲曲史,'頁 100)

中西人士之意境,偶有同者.陳香伯'公教論'曰:

> 天主者,公教所謂無聲無臭,無始無終,而上天下地,惟彼獨尊之神也。不侯以爲有二義焉。儒者之言曰"上天之載,無聲無

[1] Huxley: *Evolution and Ethics*.

臭至矣." 又曰: "天神聰明正直而一者也." 又曰: " 爲物不貳,則其生物也不測." 豈非東西理見,若合符節乎? (頁 2)

該書又曰:

天主不以爾之舊惡,而別於善人也. 是與一念之悔,卽滌平生之愆.……釋氏以放下屠刀,立地成佛;孔子以惡人戒齋沐浴,可事上帝,皆與公教赦悔之義不爽毫釐. (頁 40)

孔子曰:

獲罪于天,無所禱也.
He who sins against Heaven has nowhere left for prayer.
—Soothill 譯 *The Analects of Confucius*, p. 22.

此與 '聖經' 所謂:

. . . but the blasphemy against the Spirit shall not be forgiven. —*St. Matthew* 12:31.

惟獨褻瀆聖靈,總不得赦免. (馬太福音)

彷彿相同. 孔子又曰:

己所不欲,勿施於人.
Do not do to others what you would not like yourself.
—Soothill, 116.

以視西諺所云:

Do unto others as you would be done by.

精神固不相同;蓋一則消極,一則積極也.

我國廟宇,常懸 '有求必應' 一匾,非虛語也; '聖經' 亦曰:

And all things, whatsoever ye shall ask in prayer, believing, ye shall receive. —*St. Matthew* 21:22.

你們禱告,無論求甚麼,只要信,就必得着. (馬太福音)

諺云: "誠則靈," 中西固無二致.

"唾面自乾,"史稱美談.[1] 如斯精神,正合基督教之教義.耶穌曰:

> To him that smiteth thee on the one cheek offer also the other; and from him that taketh away thy cloke withhold not thy coat also.—*St. Luke* 6:29.[2]
>
> 有人打你這邊的臉,連那邊的臉也由他打;有人奪你的外衣,連裏衣也由他拿去。(路加福音)

國人多信命運,以為盛衰隆替,莫不由命,故有'命該如此'之語.莎士比亞亦篤信此說,John Masefield 論 *Shakespeare and Spiritual Life* 一文曰:

> ... because it is Fated so. If it were not Fated, all that invisible power and other protecting powers would fight unseen on Cæsar's side, bridling the plotters' wills, parrying the plotters' daggers, or blasted the plotters' dead.

人生若夢,英語取譬正同;但 Longfellow 詩云:

> Tell me not, in mournful numbers,
> "Life is but an empty dream!"
>
> —*A Psalm of Life.*

佛言"色即是空,空即是色"(般若心經),此與'聖經'所謂:

> Vanity of vanities, . . . all is vanity.
>
> —*Ecclesiates* 1:2; 12:8.
>
> 虛空的虛空,凡事都是虛空。(傳道書)

觀點相同.Giles 嘗以"All is vanity"譯'浮生':

> 因遇竹院逢僧話,又得浮生半日閒.(李涉'題鶴林寺僧室')

---

[1] 唐書'婁師德傳':"婁師德,有德量,能容人,弟守代州,辭之官,師德教之耐事,弟曰:'人有唾面,潔之乃已.'師德曰:'未也,潔之是違其怒,正使其自乾耳.'"

[2] 參閱 *St Matthew* 5:39.

I passed the Bamboo Garden
 where the old priest hailed me stay,
And then with "All is vanity"
 we whiled the hours away.
—*Gems of Chinese Literature*, Verse, p. 185.

詩人多曠達,所謂'今朝有酒今朝醉,'固是樂觀之言,非頹廢之論也. John Fletcher (1579-1625) 亦有詩曰:

Drink today, and drown all sorrow;
You shall perhaps not do it tomorrow.

Robert Herrick (1591-1674) 有一詩贈處女,其第一節云:

Gather ye rosebuds while ye may,
 Old Time is still a-flying;
And this same flower that smiles today,
 Tomorrow will be dying.

按杜秋孃'金縷曲'亦謂:

有花堪折直須折,莫待無花空折枝.[1]

兩者不謀而合,惟對象一男一女耳.

舊約'出埃及記'云:

I have been a stranger in a strange land.—*Exodus* 2:22.

此與王維詩"獨在異鄉爲異客"(九月九日憶山東兄弟),有同感矣.

'漢書'卷二十四'食貨志'云:

貧者無立椎之地.

此種現象無獨有偶,蓋'聖經'亦有言曰:

And he gave him none inheritance in it, no, not so much as to set his foot on.—*The Acts* 7:5.

[1] 參閱第三章第二節,貝

在這地方，上帝並沒有給他產業，連立足之地也沒有給他。(使徒行傳)

世之悲天憫人者，莫不愛好和平，而痛惡戰爭，如曹松'己亥歲'詩云：

憑君莫話封侯事，一將功成萬骨枯！

Do not let me hear you talking together
　About titles and promotions;
For a single general's reputation
　Is made out of ten thousand corpses.

—Waley 譯 *170 Chinese Poems*, p. 98.

按'一將功成萬骨枯'與英諺 "What millions died that Cæsar might be great!" 不期而同。

抗戰期中，有一最可羞最可鄙之現象，即屯積居奇是也。偶讀 H. G. Wells 之小說，方知其由來漸矣：

> The whole trend of modern money-making is to foresee something that will presently be needed and put it out of reach, and then to haggle yourself wealthy . . . I will confess that when my uncle talked of concerning quinine, I had a clear impression that any one who contrived to do that would pretty certainly go to jail. Now I know that any one who could really bring it off would be much more likely to go to the House of Lords.

—*Tono Bungay*, Ch. 3, § 1, p. 62.

積穀防饑，所以濟衆生，自與屯積不同。Lord Chesterfield 告其子曰：

> Public granaries are filled in plentiful years, not that it is known that the next, or the second, or third year will prove a scarce one; but because it is known that, sooner or later, such a year will come, in which the grain will be wanted.

—*Letters to His Son*, Oct. 4, 1744.

人生之經驗每每相同. Byron 之 *The Prisoner of Chillon* 一詩云:

> My hair is gray, but not with years;
> Nor grew it white
> In a single night,
> As men's have grown from sudden fears.

伍子胥過昭關,一夜鬚白,可為旁證焉.

以上云云,均與意境有關.[1] 明乎此,方可言翻譯. 中英二語,字彙豐富,達意微妙;然其思想行文,如'好看'(good-looking)等語之不謀而合者,實屬例外. 用特分類申述之.

第一類

木頭	blockhead
彈雨	a rain of bullets
門外漢	an outsider
一線希望	a gleam of hope
女人道理	the woman's reason[2]
空中樓閣	castle in the air[3]
青天霹靂	a bolt from the blue
[比較] 言行	saying and doing

木頭英國亦有,有詩為證:

---

[1] 參閱錢鍾書'小說識小,'載於'新語'第三第四諸期. 此文乃比較文學之一傑作,亦我國英語學界之大收穫也.

[2] 見'綜合英漢大辭典.'

[3] A most incomparable delight it is so to melancholize and *build castles in the air*, to go smiling to themselves, acting an infinite variety of parts, which they suppose and strongly imagine they represent, or that they see acted or done.

—R. Burton, *Anatomy of Melancholy*, 1621.

The bookful *blockhead*, ignorantly read,
With loads of learned lumber in his head.
—Pope: *An Essay on Criticism*, Part III, 53.

所謂 the bookful blockhead 者,不愧爲書獃子也.'新約'云:

And as he thus made his defence, Festus saith with a loud voice, Paul, thou art mad; thy much learning doth turn thee to madness.—*The Acts* 26:24.

保羅這樣分訴,非斯都大聲說:保羅,你癲狂了罷;你的學問太大,反叫你癲狂了。(使徒行傳)

'鏡花緣'第四十回云:

讀書人每每讀到後來,入了魔境,要變成書獃子.

何古今中外之有同感也!書獃子通稱書生,卽 a man of books[1] 是也.

牀頭與木頭,雖僅有爿旁之別,不相侔也.杜甫'茅屋爲秋風所破歎'云:

牀頭屋漏無乾處,雨脚如麻未斷絕.
Under the leaking roof, there is not a single dry spot in our beds.
The rain, as thick-set as hemp, never ceases to pour.[2]
—吳經熊: *More Pathos than Humour*

牀頭卽古代英語之 beddes heed (bed's head), 見於 Chaucer 之'坎城故事':

---

[1] He [Gower] is a man of books, while Chaucer is a man of the world. —Garnett, *An Illustrated History of English Literature*, I, p. 181.

[2] 請比較 Charles Budd 之譯文:
The rain still drizzles through the rafters high,
'Tween which I see the drafting stormy sky.
—*Chinese Poems*, p. 60.

For him was lever have at his *beddes heed*
Twenty bokes,[1] clad in blak[2] or reed,[3]
Of Aristotle and his philosophye,
Than robes riche, or fithele,[4] or gay sautrye.[5]

—*Canterbury Tales*, Prologue, ll. 293–296.

但'牀頭鬼'搖身一變,則爲 one's better half 矣.[6]

木石卽英語之 stock and stone; '人非木石' 可譯爲:

1. Man is not a stock nor a stone.
2. Man is made of flesh and blood.

但複數 stocks and stones 係指無生物,或冷酷之人,不可混淆也.

'古詩十九首' 云:

浩浩陰陽移,年命如朝露.
In infinite succession light and darkness shift,
And years vanish like the morning dew.

—Waley 譯 *170 Chinese Poems*, p. 45.

曹操'短歌行'云:

對酒當歌,	Here is wine, let us sing;
人生幾何?	For man's life is short,
譬如朝露,	Like the morning dew,
去日苦多!	Its best days gone by.

—曼殊譯'漢英三昧集.'

按以朝露喻人生,西人亦有同感,例如:

We die. . . .
Like to the summer's rain;
Or as the pearl of morning's dew,
  Ne'er to be found again.

—Herrick: *To Daffodils.*

---

[1] books; [2] black; [3] red; [4] fiddle; [5] psaltery. [6] bedside 可作牀頭解.

我國之狐群狗黨,與英國之 a herd of wolves or a pack of wild dogs, 實爲一邱之貉. E. J. Trelawny 記雪萊火葬,嘗以此取譬:

> I felt we were no better than ***a herd of wolves or a pack of wild dogs***, in tearing out his battered and naked body from the pure, yellow sand that lay so lightly over it, to drag him back to the light of day; but the dead have no voice, nor had I power to check the sacrilege.
>
> —*Recollections of the Last Days of Shelley and Byron.*

惟狐群狗黨之多,我國諒可首屈一指,不必先有統計而後下結論也.

江南一帶兒童,稱男子生殖器爲'喔喔雞,'美人亦以 cock 名之;故遇女子諱言此字,而另用 rooster 稱雄雞.[1]

第二類

長舌	a long tongue
中人	a middle man
良人	one's good man
壞蛋	a rotten egg
野獸	wild beast
熱心	a warm heart[2]
虛榮	vain glory
肥缺	a fat job
濁流	turbid tide
怒濤	angry waves
滑結(活結)	a slip knot
笑柄	laughing-stock
大打擊	a great blow

[1] 參閱'竹林談薈'(二)雞犬不寧.

[2] 英語之 black-hearted 即黑心; soft-hearted 即軟心腸.

目擊者	an eyewitness; an ocular witness
方枘圓鑿	a square peg in a round hole
[比較] 空手	empty-handed
[比較] 註脚	foot-note

世之潑婦,雖櫻唇皓齒,不足遮其'長舌';詩經'瞻卬'云:

> 婦有長舌,惟厲之階.
> Her *long tongue*'s like a flight of stairs
> Which leads to miserable cares.
> —Giles 譯 *Gems of Chinese Literature*, Verse, p. 5.

英國雖亦有 fat job, 以視我泱泱大國,不啻小巫之見大巫.況我國之肥缺,莫非民脂民膏搜括而成,故有油可揩,有血可榨也.關於'揩油'一節,容於本章第六節細述之.

我國將行民主,觀今之形勢,惟恐數黨分贓而已.美國亦有 spoils system; 我抄美之民主,豈必欲挾分贓制度而俱來乎? 願英國紳士,勿視爲 laughing-stock (笑柄) 焉.

凡大政治家,莫不有'遠見,'現代英語有 long view 一語,卽指此也. John Gunther 之'歐洲內幕' (*Inside Europe*) 評史太林云:

> Great credit to Stalin for his prescience, his "long view."

惜乎我國之官僚目光如豆,僅俱'空名'而已.空名卽 empty fame, 憶 Goldsmith 之 *Westminster Abbey* 一文有云:

> They make him miserable here, and in the pursuit of *empty fame* at last he gains solid anxiety.

英語稱百足 (蜈蚣) 爲 centipede, 稱向日葵爲 heliotrope 或 sunflower, 稱虹膜爲 iris; 就字源論,頗爲相同. Theatre 古稱 playhouse, 卽戲院也. Physic 原有 healing-art 之名,

即醫術也. Express 一名 fast train, 漢譯快車,甚爲妥貼. Phonograph 一稱 talking-machine, 漢譯留聲機. Harmonica, 亦稱 mouth-organ (口琴). 英人近提倡基本英語 (Basic English), 倘模仿國語之措辭,必輕而易舉也.

英語 such a 與國語'這麼個'之詞序 (word-order) 相同; 如 "such a doctor" 等於'這麼個醫生'.

第三類

血紅	blood-red
雪白	snow-white
山高	mountain high

此類措辭,以名詞作副詞,極爲簡潔,惟活用之廣,英語不如國語. 下列諸例,比較觀之,可見其歧異之處:

石硬	as hard as a stone		
漆黑	as black as pitch (pitch darkness; pitch black)		
冰冷	as cold as ice		
火熱	fiery-hot		
breast-high	高與胸齊的		
skin-deep[1]	膚淺	knee-deep	沒膝的
bolt upright	畢挺的	bone-dry	粉燥的

劉勰'文心雕龍:辨騷'云:

驚才風逸,壯志煙高。
山川無極,情理實勞.

林文慶譯之如下:

He'd spirit and ambition *sky high*, yet coy, with wits wondrously keen.
As the hills and streams endless seem, so stressing love and reason he'd been.

—The *Li Sao*, p. 6.

[1] 英語云: "Beauty is but skin-deep."

下例亦堪注意:

家釀　　home-brewed

'英漢模範字典' 譯 a *forest* of masts 爲 '帆檣林立'; 又譯 a thunder of *applause* 爲 '采聲雷動' *thunders* of applause 爲 '歡聲雷動.' '林立,' '雷動' 等等在語法上之地位完全不動, 拙著 '國語之大小主詞' 一文論之甚詳, 玆舉數例, 以供比較:

雲集　　to gather in crowds; to swarm; to throng
風靡[1]　　to overwhelm; to dominate; to sweep; to carry all
煙消雲散　　to vanish like smoke
林立　　to stand close together; to bristle
鼎立　　to stand in trio; to take a triangular position; to be in a three-cornered contest
瓜分[2]　　to divide among; to cut up; to dismember
瓦解　　to collapse; to break up; to fall asunder
粉碎　　to smash; to break to pieces
蠶食　　to nibble; to encroach upon
牛飲　　to drink like a fish
蜂擁　　to swarm; to throng; to rise against
鼠竄　　to flee helter-skelter; to scamper off like a rat
龜裂　　to be cracked; to split; to fissure; to fracture
雀躍　　to dance (leap) for joy
雁行　　to go side by side
狐疑　　to doubt; to be hesitant
豹變　　to change suddenly; to change front; to turn one's coat

---

[1] 風靡天下. Take the world by storm.

[2] That policy, enunciated by John Hay in 1899, brought to an end the struggle among various Powers for so-called spheres of interest in China which was threatening the *dismemberment* of that Empire. (Stimson, *Letter to Senator Borah*, Feb. 23, 1932)

兔脫	to escape; to have a narrow escape
雞姦	to commit sodomy
魚貫而入	to enter in a line; to queue up
犬牙交錯	to be closely dovetailed

'狼吞虎嚥,' 英語簡曰 "to wolf down." '英漢模範字典' 另有三例,而譯文相同:

1. to have a *wolf* in the stomach
2. to eat with *avidity*
3. They ate with the *appetite* of a wolf.

'鬼混' 二字[1] 非英人所能了解,惟 muddle through 一語庶幾近之.

第四類

食言[2]	to eat one's words
移山[3]	to remove mountains
開火[4]	to open fire
煽動	to fan the flame
收買[5]	to buy off
到家	to be at home
死去	dead and gone
洩怒	to give vent to one's anger
發脾氣	to vent one's spleen (upon)
找漏洞	to pick holes in
隨波逐流	to go with the stream
赴湯蹈火	to go through fire and water
火上加油	to pour oil on the flame

---

[1] 紅樓夢第 91 回: "薛蟠此時被寶蟾鬼混了一陣."
[2] 書經: "爾無不信,朕不食言." 左傳: 哀公十五年 "是食言多矣,能無肥乎?"
[3] 詳見 '列子: 湯問' 篇.
[4] 英文報譯 '停火' 爲 cease fire.
[5] 日語謂之 '買收.'

付之一炬 to commit to the flames
保全體面 to keep up appearances
得寸進尺 Give him an inch and he'll take an ell
光陰如箭 Time flies like an arrow
入政治舞臺 to enter the arena of politics
一隻耳朵進,一隻耳朵出 to go in at one ear and out at the other

俗稱置人於死地為'結果了他,'卽英語所謂 put an end to him 也;例如:

> No one dreamed of such a thing as *putting an end to* him—no hint of such a thing was ever spoken.
>
> —W. H. Hudson: *Far Away and Long Ago.*

Milton 著'失樂園,'其宗旨為:

> To justify the ways of God to men.
>
> —*Paradise Lost*, Bk. I.

按卽'替天行道'也. 無神論者乃以'無事忙'相譏. 上帝之道,不行也久矣,寖至芸芸衆生,惟物是務,殺戮相尙,世界豈尙有寧日耶? 按'無事忙,'英語謂之 much ado about nothing. '紅樓夢'第 63 回云:

> 寶玉說: "關了院門罷." 襲人笑道: "怪不得人說你是無事忙."
>
> Pao-yü said, "The court gate is shut, isn't it?" "No wonder," said Shi-ren in a smile, "they say you make ado about nothing."

無家室者,美其名曰'無家累,'與英語之 without encumbrance 意境相同,惟詞性稍異耳. 又'無匹'之為 without peer, 亦同斯例.

Overshadow 一字與'蔭庇'吻合. '新約'云:

The Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee.—*St. Luke* 1:35.

聖靈要臨到你身上,至高者的能力要蔭庇你.(路加福音)

凡受'蔭庇'者,國語謂之'托蔭,'再引'新約,'藉供比較:

... insomuch that they even carried out the sick into the streets, and laid them on beds and couches, that, as Peter came by, at the least his shadow might overshadow some one of them.—*The Acts* 5:15.

甚至有人將病人擡到街上,放在牀上,或褥子上,指望彼得過來的時候,或者得他的影兒照在甚麼人身上。(使徒行傳)

第五類

牆有耳 Walls have ears.[1]

天曉得 God knows.

禍不單行 Misfortunes never come singly.

'管子:君臣篇'云:"牆有耳,伏寇在側."'新約'云:

Wherefore whatsoever ye have said in the darkness shall be heard in the light; and what ye have spoken in the ear in the chambers shall be proclaimed upon the housetops. —*St. Luke* 12:3.

因此你們在暗中所說的,將要在明處被人聽見;在內室附耳所說的,將要在房上被人宣揚.(路加福音)

兩者之思路,相距實不遠矣.

人食人,古今皆然.[2] 白居易'秦中吟:輕肥'云:

食飽心自若,酒酣氣益振.
是歲江南旱,衢州人食人.

[1] 法語: *Les murailles ont des oreilles.*

[2] 魯迅'狂人日記'記人吃人已爲常事.

Serenely full, their greed assuaged,
Half-drunken, and still happier then . . .
That year a cruel famine raged,
And men were eating men.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 150.

Dr. Johnson 之說部中,亦提及之:

The sages who instructed them, told them of nothing but the miseries of public life; and described all beyond mountains as regions of calamity where discord was always raging and where *man preyed upon man*.—*Rasselas*.

英諺有 "Dog does not eat dog"[1] 之說,人原不如犬也.

動物之壽命,據專家研究,應爲發育年齡之四五倍,則人壽本可達一百二三十歲. 但'人生七十古來稀,'可不哀耶?[2]

'聖經'有云:

The days of our years are threescore years and ten,
Or even by reason of strength fourscore years;
Yet is their pride but labor and sorrow;
For it is soon gone, and we fly away.

—*Psalm* 90:10.

---

[1] 參閱 *Oxford Dictionary of English Proverbs*.

[2] 歐陽修'秋聲賦'云: "人爲動物,惟物之靈. 百感憂其心,萬物勞其形,有動於中,必搖其精. 而況思其力之所不及,憂其智之所不能?"

Man, the divinest of all things, whose heart
Hath known the shipwreck of a thousand hopes,
Who bears a hundred wrinkled tragedies
Upon the parchment of his brow, whose soul
Strange cares have lined and interlined, until
Beneath the burden of life his inmost self
Bows down. And swifter still he seeks decay
When groping for the unattainable
Or grieving over continents unknown.

—Cranmer-Byng 譯 *A Lute of Jade*.

人生七十年,康强至八十.
中間惟愁苦,俯仰成陳迹.(吳譯'聖詠譯義初稿,'頁65)

堪資對照.

諺云:"一年之計在於春,一日之計在於晨,"[1] 此與 Robert Browning 所謂:

The year's at the spring,
And day's at the morn.

—*Pippa Passes.*

正復相同.

"來者不拒,去者不諫,"泱泱大國之風也.荷馬之'奧德賽'亦有相同之意境:

Welcome the coming, speed the parting guest.

—Pope 譯 Homer's *Odyssey*, xv. 34.

以上五類,其意境與措辭彷彿相同,至於下列諸例,措辭容有出入,意境仍復相似,故有玩味之必要也:

祖國	fatherland
中庸	golden mean
自立	to stand on one's own feet
騎牆	to sit on the fence
觀望(政策)	(a policy of) wait and see
好轉	to change for the better
解手	to wash one's hands
活該	It serves you right!
絞腦汁	to cudgel one's brains[2]

[1] 英諺云:"The early bird catches the worm,"'綜合英漢大辭典'譯之如下:

早起之鳥獲蟲(一日之計在於寅).

[2] 見 *Hamlet*, V. 1.

渡難關	to bridge over a gap
有遜色	to be pale before
有銅臭	to stink of money
歡悅若狂	to be frantic with joy
哄堂大笑	to set the room in a roar
未雨綢繆	to provide against a rainy day
終成泡影	to vanish like a bubble
趨炎附勢	to hail the rising sun
一舉兩得	to kill two birds with one stone
顛倒黑白	to talk black into white
魚目混珠	to fake up an unsound horse
饑不擇食	Nothing comes wrong to the hungry.
急不暇擇	Necessity has no law.
欲速不達[1]	The more haste, the less speed.
蓋棺論定	Call no man great before he is dead.
半斤八兩	It is six of one and half a dozen of the other.
拋磚引玉	to throw a sprat to catch a herring[2]
同行嫉妒	Two of a trade can never agree.
物以類聚	Birds of a feather flock together.
衣缽相傳	One's mantle falls on another.
無風不起浪	There is no smoke without fire.
掛羊頭賣狗肉	Cry up wine and sell vinegar.
有其父必有其子	Like father, like son.
不入虎穴,焉得虎子?	Nothing venture, nothing win.
又要馬兒好,又要馬兒不吃草.	to eat one's cake and have it

滬上老滑頭,[3]喜罵人地生疏者爲'豬頭三.' '滬蘇方言記要'云:"此爲稱初至滬者之名詞. '牲' '生' 諧音,言初來之

[1] 論語: '欲速則不達.' Soothill 譯爲: "When one is in a hurry, nothing is thorough."

[2] *donner un œuf pour avoir un bœuf.*

[3] 林語堂譯之爲 old rogue, 見 *My Country and My People* 之插圖.

人,到處不熟也." 按英人有所謂 mutton-head[1] 者,亦豬頭三之流也.

上海旣有豬頭三,自有鹹肉莊. 此與紐約之 tenderloin district[2] 原無不同,惟 tenderloin 較鹹肉爲鮮美耳.

英國常有 hen-party, '羣雌粥粥,' 一望而知.

Gardiner 嘗於 *A Fellow Traveller* 一文中,以 infinitely leisurely 形容 train,[3] 余告同學曰: "此必老爺車也".

我國除貪官、黨棍、土豪、特務、奸商等外,莫不過其汗血生活,所謂 live by the sweat of one's brow 是也. 今讀 '路加福音,' 方得汗血二字之妙諦:

> And being in an agony he prayed more earnestly: and his sweat became as it were great drops of blood falling down to the ground.—*St. Luke* 22:44.
>
> 耶穌極其傷痛,禱告更加懇切;汗珠如大血點,滴在地上. (路加福音)

歐陽修 '醉翁亭記' 云: "醉翁之意不在酒,在乎山水之間也." 英諺云: Many kiss the baby for the nurse' sake, 此亦醉翁之意不在酒也.

表現之法,亦有貌合而神離者,不可不留意焉. 譬如 yellow dog 非謂黃狗,乃指惡漢而言. 英人心目中之 white elephant, 不復指白象,而作 '無用之長物' (burdensome possession) 解矣. 玆更列表以對照之:

---

[1] 參閱トーキー English, p. 17.

[2] 仝上 p. 17.

[3] "It was the *last* train from London to a Midland town—a stopping train, an infinitely leisurely train, one of those trains which give you an understanding of eternity."

{野火:[1] a prairie (field) fire; a grass fire.
{Wild-fire: 烈火種; 燐光, 鬼火.

{馬戲: circus.
{Horse-play:[2] 粗暴之遊戲 (英漢模範字典)

{話匣子: speech organ.
{Chatterbox:[3] 喋喋者.

{菜油: rape-seed oil.
{Vegetable oil: 植物油.

{小心: cautious.
{Small-minded: 小器的.

{長短: length; relative length; merits and demerits.
{The long and the short (of it): 概略.

{遲睡: sit up late.[4]
{Sleep late (in the morning): 遲起.

{掛冠: to resign one's post.
{To hang up one's hat: 不客氣; 久客不去.

{戴綠帽: to wear the horns; to be a cuckold.
{To have a green bonnet: 營業失敗.

此種現象,中日二文尤爲常見. 茲錄若干常用之辭於下,以免望文生義焉:

---

[1] "野火燒不盡,春風吹又生." (白居易'賦得古原送別')

[2] But while it is easy to find fault with Smollett's barbarous books, it is not easy to explain why we contioue to read them with enjoyment, or why their vigorous *horse-play* has left its mark on novelists so unlike their author as Lever, Dickens, and Charles Reade.—Gosse: *An Illustrated History of English Literature*, III. p. 323.

[3] Boswell was silly, vain, and a *chatterbox*, but he knew a great man when he saw one, and he was capable of winning and keeping the friendship of his betters.—Strong & Redlich: *Life in English Literature*, p. 322.

[4] 參閱拙著'綜合英語會話,' p. 172

鴨
(中) a duck.
(日: *kamo*) a wild duck.

百姓
(中) the common people.
(日: *hyakushō*) a farmer; a peasant; a rustic.

女將
(中) an Amazon.
(日: *ōkami*) the landlady; the mistress; the hostess.

女郎
(中) a girl.
(日: *jorō*) a prostitute; a harlot.

大夫
(中) a doctor; a physician.
(日: *taifu*) a high steward.

草紙
(中) toilet paper.
(日: *soshi*) a copy-book; a booklet; a story-book.

評判
(中) judge.
(日: *hyōban*) fame; the world's opinion; popularity; a rumour.

熨斗
(中) an iron.
(日: *noshi*) a thin strip of dried sea-ear.

藥罐
(中) a drug boiler.
(日: *yakan*) a kettle.

熱熱
(中) very hot; sultry.
(日: *atsuatsu*) to be in love (with some one)

勉強
(中) reluctant(ly)
(日: *benkyō*) to study; to cram; to work hard.
勉強家 (*benkyōsha*) a close student; a swot.

勉勵
(中) to exhort.
(日: *benrei*) to be industrious; to strive.

出來
(中) to come out.
(日: *deki*) workmanship; effect; crop; success.

不自由
(中) not free; not liberal.
(日: *fujiyū*) inconvenience; discomfort; poverty.

徒然
(中) in vain.
(日: *tsurezure*) tedium; leisure hours.[1]

---

[1] 兼好之'徒然草,' 英譯 *Gleanings from my Leisure Hours.*

下列譯文,更有比較之價值:

motor-car { (漢譯) 汽車
(日譯) 自働車 (*jidosha*) }

train { (漢譯) 火車
(日譯) 汽車 (*kisha*) }

blanket { (漢譯) 毛毯
(日譯) 毛巾 (*ketto*) }

towel { (漢譯) 毛巾
(日譯) 毛拭 (*tefuki*) }

{ vacuum flask: 熱水瓶
hot water bottle: 熱水袋 }

{ 紅茶: *black* tea
紅木: *black* wood }

法文之於英文,猶中文之於日文,交誼素厚,直有不解之緣. 然通假既久,或由親而疏,寖至數典忘祖矣. 下列諸字,各有歧義,翻譯時要當審慎將事,不可混爲一談也:

agenda { (法) [aʒɛ̃da] 摘記本;日記
(英) [əˈdʒendə] 議事程序;備忘錄 }

cote { (法) [kɔt] 攤額;一份
(英) [kout] 檻;羊欄 }

genet { (法) [ʒənɛ] 西班牙小馬
(英) [ˈdʒenit] 麝貓之一種 }

{ *laboureur* [laburœr] 農夫
labourer [ˈleibərə] 勞動者 }

{ *abuser* [abyze] 欺騙;誤導;佔便宜
abuse [əˈbjuːz] 濫用;虐待;侮辱 }

{ *affronter* [əfrɔ̃te] 對抗
affront [əˈfrʌnt] 侮辱 }

---

[1] 閩巴語稱輪船 (steamboat) 爲 '汽划子,' 稱汽車爲 '旱汽划子,' 稱水龍 (即救火車, fire-engine) 爲 '水旱汽划子.'

{ *attirer* [atire] 吸引;誘惑
{ attire [ə'taiə] 盛裝
{ *derider* [derider] 使平滑;歡樂
{ deride [di'raid] 嘲笑
{ *une femme gai* 快樂的女子
{ a gay woman 蕩婦

語云:'失之毫釐,差以千里.' 此於公文條約之迻譯,出入尤大. 譬如:

Nous réservons **le droit de** *contrôler* l'emploi be ces sommes.

原義爲'吾人保留該項開支審核之權,'嘗有人誤譯爲"We reserve to ourselves the *control* of this expenditure." 此類貌合神離之字, *The Concise Oxford French Dictionary* 統稱之爲 False Friends, 並題綽號曰 'Tricky Twins,' 曰 'Slovenly Twins.' 該書所載,計六百餘條,特用 个 號標明,庶不致誤.

以英美淵源之深,血統之親,其語文亦有分道揚鑣之勢; H. L. Mencken 之名著 *The American Language*,[1] 論之甚詳;茲略舉數例可耳:

mad { (英) 癲狂的
　　{ (美) 盛怒的
sick { (英) 作嘔的
　　{ (美) 患病的
billion { (英,德) 萬億 (1,000,000,000,000)
　　　{ (美,法) 十億 (1,000,000,000)
bug { (英) 臭蟲 (即 bed-bug)
　　{ (美) 昆蟲 (cf. bug-hunter)

[1] New York, 1919; 3rd ed. revised and enlarged, 1923.

corn	(英)	穀類
	(美)	玉蜀黍 (即 Indian corn)
pants	(英)	襯褲
	(美)	褲子 (即 pantaloons)
suspenders	(英)	吊襪帶
	(美)	背帶
city editor	(英)	經濟新聞編輯
	(美)	地方新聞編輯主任
public school	(英)	私立大學預科學校
	(美)	公立中小學

抑猶有進者,同一語言,每有似是而非之例;略舉數條,以供玩味:

好人: a good man.
良人:[1] a husband; *one's good man.*
佳人:[2] a beautiful woman; a beauty; a belle.

un homme bon: 慈善家.
un bon homme: 好好先生.

a young person: 一年輕婦女(僕人稱不知姓名之下等婦女)
the young person: (宜避淫詞邪書以保其純潔之)年輕之人,青年男女.[3]

newsman: 報販;記者.
newspaperman: 記者.

范存忠'英語學習講座,'曾自 *Pocket Oxford Dictionary* 譯錄 well 爲例:

1. *Well,* to be sure! 阿,原來如此!
2. *Well,* that's over. 好,完了.

---

[1] 孟子曰:"良人者,所仰望而終身者也." 英人稱妻爲 one's better half. 又 one's best man 爲'男儐相.'

[2] 李延年詩云:"北方有佳人,絕世而獨立." 杜甫詩云:"絕代有佳人,幽居在空谷."

[3] 據'綜合英漢大辭典' young 條.

3. *Well*, come if you like. 也罷,要來便來.
4. *Well*, who was it? 喻,你方才講的是誰?
5. *Well*, but what about Jones? 那末,瓊士怎麼樣?
6. *Well*, it can't be helped. 喔,那也沒有辦法.

此六例中, well 均作感歎辭用,而其語氣各不相同. 是以譯者必須窮究底蘊,以期恰當.

同一涵義,而用字相反,尤應注意,例如:

round: 正直的;率直的.
from page 3 *onwards*: 自頁三以下.

國語以'春'代年,英語常用 winter 一字,有例如下:

1. Soon found the fiend who the flood-domain
sword-hungry held these hundred *winters*,
greedy and grim, that some guest from above,
some man, was raiding her monster-realm.
—*Beowulf*.

2. 690. In this year Archbishop died. He was bishop twenty-two *winters*, and he was buried at Canterbury.
—*The Anglo-Saxon Chronicle*.

意境既明,乃可進而求譯文之妥貼.

第二節 妥貼

妥貼者,字字真切,句句吻合之謂也. 用字之妥貼,有此勝於彼者,茲舉 play 與其漢譯爲例:

play chess 下棋
play tennis 打網球
play football 踢足球
play piano 彈鋼琴

play [on] the violin	拉提琴
play a weapon	弄武器
play with dice	擲骰子

章太炎亦曾引歐人之言曰:

漢語有獨秀者: 如持者,通名也。高而舉之,曰抗。俯而引之,曰提。束而曳之,曰捽。擁之在前,曰抱;曳之在後,曰拖。兩手合持,曰捧。肩手任持,曰擔。並力炯舉,曰擡。獨力引重,曰扛。如是別名,則他國所無也。

雖然,英語亦長於分析;譬如同一'生'字,在英人之觀念中,人畜固不可混,男女亦有別焉。[1]

生子[2]	(A man) begets a child.
	(A woman) bears a child.
生小牛	(The cow) calves.
生小羊	(The ewe) yeans.
生小豬	(The sow) farrows.
生蛋	(The hen) lays an egg.

玆更自名著中摘錄數例於下:

1. Jacob *begat* Joseph the husband of Mary, of whom *was born* Jesus, who is called Christ.

—*St. Matthew.* 1:16.

雅各生約瑟,就是馬利亞的丈夫;那稱爲基督的耶穌,是從馬利亞生的。(馬太福音)

2. 父兮生我,母兮鞠我。(詩經:蓼莪)

Father *begot* me;
Mother reared me.

---

[1] 釋迦云:"所有一切衆生,若卵生,若胎生,若溼生,若化生,若有色,若無色,若有想,若無想,若非有想非無想,我皆令入無餘涅槃而滅度之。"

[2] 紅樓夢第 46 回:"生個一男半女。"

3. 何物老媼,生寧馨兒!(晉書:王衍傳)

What an old wife that should have *borne* such a boy!

4. 鳳生鳳,龍生龍,老鼠生的會打洞.(諺語)

As a phœnix little phœnixes *begets*
And a dragon's sons are dragons all,
So what *is born* of rats
Is capable of boring into a wall.[1]

—吳經熊: *A Potpourri*, 3.

5. 門前遲行跡,一一生綠苔.(李白'長干行')

Before the door, where stood your parting feet,
The prints with verdant moss *are covered* high.

—Fletcher 譯 *More Gems of Chinese Poetry*, p. 8.

6. 陰壑生虛籟,月林散清影.(杜甫'遊龍門奉先寺')

The dark ravine was *full of* the music of silence,
The moon scattered bright shadows through the forest.

—Ayscough & Lowell: *Fir Flower Tablets*.

7. 亂匪降自天,生自婦人.(詩經:瞻卬)

It is not God who mars our lives,
The fault *is* rather *with* our wives.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 5.

8. And not only so, but let us also rejoice in tribulations: knowing that tribulation *worketh* patience; and patience, probation; and probation, hope: and hope putteth not to shame. —*Romans*, 5:3-5.

不但如此,就是在患難中,也是歡歡喜喜的;因爲知道患難生忍耐;忍耐生老練;老練生盼望;盼望不至於羞恥.(保羅達羅馬人書)

---

[1] 英諺云: "What is born of a cat will catch mice." 惜癡生天籟頁 57: "龍生龍,鳳生鳳,麻雀生兒飛蓬蓬;老鼠生兒打地洞,婢妾生兒做奴奉."

他若韋應物詩："獨憐幽草澗邊生，上有黃鸝深樹鳴"；第一章第二節之(一)已引之，茲不贅.

選字與鍊句，可視爲衡量妥貼之標準. 茲先言選字. '聖詠'第二十三首云:

> **Yea, though I walk through the *valley of the shadow of death*,[1]**
> **I will fear no evil, for thou art with me.**
>
> [舊譯] 我雖然行過死蔭的幽谷，也不怕遭害；因爲你與我同在.
> (舊約：詩篇)
>
> [吳譯] 雖經陰谷裏，主在我何愁? ('聖詠譯義初稿,' 頁 14)

今對照英譯，'陰谷'實較'幽谷'妥貼. 杜甫詩云："絕代有佳人，幽居在空谷." '詩：小雅'云："幽幽南山，"又云："出自幽谷，遷於喬木." 按幽谷僅有深遠之意，陰谷則陰氣森森，身入其中，如在陰間.

聖經之迻譯，莫不慎重將事；但須重加斟酌者，亦不在少數. 陳崇桂著'神的應許'云:

> '聖經'第二次用應許是在'民數記'十四章卅四節："你們要擔當罪孽四十年，就知道我與你們疏遠了."[2] 此處所譯'疏遠'原文是'取消應許，''破壞應許'之意. 英文聖經亦譯作'失約.' 翻

---

[1] **"Forward the Light Brigade!
Charge for the guns!" he said.
Into *the valley of Death*
Rode the six hundred.**

—A. Tennyson, *The Charge of the Light Brigade*.

"前進呀！輕騎隊！
對着敵口攻擊！"命令道.
對着死亡的幽谷
六百騎士前進着.

——俞大綱譯'輕騎隊的進攻'(英法德美軍歌選，頁 44)

[2] **" . . . shall ye bear your iniquities, *even* forty years, and ye shall know my breach of promise." (*Numbers*)**

譯中文'聖經'的老先生,想必怕褻瀆神,不敢直譯,乃改作'疏遠.' 但是神明白宣佈,他的應許給人是有條件的,既是約(應許二字亦可譯作契約、條約、約定),則有雙方. 若今一方失約,不遵守條件,神的方面也要'取消應許,' 作爲無效. (頁 1-2)

宋玉'風賦'云:

有風颯然而至,王迺披襟而當之.

Waley 譯爲:

> A gust of wind blew in and the king *bared his breast* to meet it. —*170 Chinese Poems*, p. 24.

未免誤解'披襟'之意,不如下例之妥也.

> A breeze suddenly got up, causing the king to *draw his robe across his breast* as a protection.
>
> —Giles 譯 *Gems of Chinese Literature*, Prose, p. 36.

惟此'風'字似以譯 a gust of wind, 較之 breeze 爲妥,可自下文斷定之.

陶淵明'歸去來辭'云:

攜幼入室,有酒盈樽.

Giles 譯爲:

> I take *the little ones* by the hand, and pass in. Wine is brought in full bottles. —仝前 p. 103.

而林語堂譯爲:

> I *shall* lead *the youngest boy* in by the hand, and on the table there stands a full *cup* of wine!
>
> —*A Nun of Taishan and Other Translations*, p. 249.

一視'幼'爲複數,一視爲單數,究竟幾人,有待考證. 然後者以 shall lead 譯'攜,' 將'盈樽'譯爲 a full cup of wine, 究欠妥貼,後經林博士自行改正如下:

I take the youngest boy in by the hand, and on the table there stands a *pot* full of wine.

—'古文小品,' 頁 3.

'歸來去辭' 又云:

引壺觴以自酌,眄庭柯以怡顏。倚南窗以寄傲,審容膝之易安。

1. . . . and I pour out in brimming cups. I gaze out at my favourite branches. I loll against the window in my new-found freedom. *I look at the sweet children on my knee.* (Giles)

2. Holding the pot I give myself a drink, happy to look slantly at the boughs in the courtyard. I lean upon the southern window with an immense satisfaction, and *note that the little house is cozy enough to live in.*—林譯.

Giles 誤解末句之意,致與林譯全異. 又如 '飲酒詩' 云:

采菊東籬下,悠然見南山.

此爲淵明之名句,英譯有二:

1. I pluck chrysanthemums under the eastern hedge,
Then *gaze long at* the distant summer hills.

—Waley 譯 *170 Chinese Poems* p. 76.

2. Plucking chrysanthemum under the eastern hedge,
I *see* the southern hills in the light of Eternity.

—Teresa Li 譯 *50 Poems from the Chinese.*

按 gaze at 與 see 不同;悠然見之,自以後者爲妥也.

牛希濟 '生查子' 云: "別淚臨清曉"; 初大告譯爲:

. . . Who are shedding tears at parting in the early morning.

—*Chinese Lyrics*, p. 2.

林幽評曰:

The word '臨' should be translated "till," rather than "in," to imply that the lovers have been shedding tears before early morning, probably throughout the night.[1]

原文謬誤,譯文自有改正之必要. 如 '阿 Q 正傳' 云:

雖說英國正史上並無'博徒別傳,' 而文豪迭更司也做過'博徒別傳' 這一部書,但文豪則可,在我輩卻不可的.

按 Dickens 未嘗著'博徒別傳,' 梁社乾之英譯爲之改正如下:

Although the history of England contains no biography of gamblers, the eminent writer *Conan Doyle* once wrote such a book entitled "Rodney Stone," but it is permissible only for a writer of his eminence to create such works and not permissible for a writer of my humble attainments to do so.

—*The True Story of Ah Q*, p. 2.

爲使譯文準確計,應於字裏行間,體會原文之涵義. 譬如官吏二字,若譯爲 officials, 未免籠統;蓋在英人之意識中, officials 莫不先人後己,爲民服務,反觀我國之官吏,可貪而不貪,可刮而不刮者,殆如鳳毛麟角,豈非 corrupt officials 耶? 今之機關,其腐敗情形,一視清之衙門,故仍應譯爲 yamen, 庶存眞相. '有錢出錢' 爲抗戰標語之一,然據'大公報' 社評,[2] '有' 字實是 '無' 字,故若譯爲:

Let the have offer the money they have.

直是 '騙騙外國人' 耳. 一般貪官黨棍,土豪奸商,動輒以 '有辦法' 相誇耀,竊思奉公守法,何來辦法? 莫非營私舞弊耳. 故此三字似應譯爲:

---

[1] *T'ien Hsia* Monthly, Dec., 1937.

[2] 民國三十五年六月一日.

1. to feather one's own nest.
2. to have an eye to the main chance.

英人對我,認識更清,其將'陽奉陰違'譯為 Chinese compliment,[1] 入木三分.

昔林語堂譯'管閒事'為:

to meddle with public affairs (?).[2]

余歷世漸深,益佩幽默大師之卓識. 另錄二例,以供參考:

1. Don't *tamper with* what does not belong to you. 不屬汝自己之事切勿干預. (英漢模範字典)

2. Another time he will know that he ought not to meddle with other people's business.

—Collodi: *Pinnocchio.*

從此以後,他該知道不應該去干涉別人的事情. (徐調孚譯'木偶奇遇記'頁 89)

茲擬將漢譯略加修改,以合國情:

1. 勿管閒事.
2. 下次他會知道不應該再管閒事了.

又'英文習語大全'將"Burn one's fingers"譯為'因管閒事而受波及,'此即'管閒事,淘閒氣'也.

達爾文創'天演論,'立 *survival of the fittest* 之說,嚴復譯為'優勝劣敗,'盡人皆知;今觀我國社會,適得其反,蓋'反淘汰'之勢力蒸蒸日上,而不知所止. 今譯'適者生存,'方無懈可擊矣.

[1] 詳見 *Oxford Dictionary*, Vol. II, Chinese 條.
[2] *The Little Critic*, First Series, p. 30.

妥貼亦有難言者,如李煜'相見歡'有"寂寞梧桐深院鎖清秋"句,因解釋之不同,譯文亦異:

1. In utter loneliness the limpid Autumn is locked within a secluded mansion by the paulownia trees.

—Teresa Li 譯 *50 Poems from the Chinese.*

2. In the solitude the *Wu-tung* trees in the deep courtyard are locked by cool Autumn.

—Smith & Kotewall 合譯 *21 Chinese Poems.*

欲求妥貼,又當注意語文之背景.如'今古奇觀'卷三十七'崔俊臣巧會芙蓉屏':

> 官人姓崔名英,字俊臣,家道富厚,自幼聰明.寫字作畫,工絕一時。

有將'姓崔名英,字俊臣'譯爲 Tsui Yng Chun-chin 者,實不妥之甚者也(下文欠妥之處猶不止此):

> *Tsui Yng Chun-chin* was a rich young mandarin who lived under the dynasty of Yuan. He had brilliant natural talents and was highly educated. Whether he traced characters or painted water colours, he handled the pencil better than any other scholar of his epoch.
>
> —The *Chin Ku Chi Kuan,* The Telltale Screen.

再言鍊句.吳經熊譔撰英文贊孔子曰:

> He was too moral to be moralistic, too pure to be puritanic, too broadly human to be all-too-human, too consistently moderate to be immoderate even in the virtue of moderateness. —*The Real Confucius.*[1]

[1] *T'ien Hsia* Monthly, Vol. I, No. 2, Sept. 1935.

林語堂曾引用之;今見某君譯爲:

他的道德觀念過重,所以不能成爲道德家;他的心地過於淸白,所以不能成爲淸教徒;他的心腸過於合乎人情,所以不能成爲八面玲瓏的人;他過於一貫的自謙,所以把謙遜看爲美德,他也不能涉於放蕩.('諷誦集,'頁 10)

意似未妥,試重譯之:

夫唯至德,不務繁文;夫唯至純,不拘細節;
夫唯近情,和而不同;夫唯中庸,無過不及.

所謂選字鍊句,非專指雕琢之美.李煜'相見歡'云:

剪不斷,理還亂,是離愁,別是一般滋味在心頭.

Candlin 譯爲:

Unsevered
Though sundered.
In chaos, yet
In order set.
This strange commotion in the heart
Is but the wanderer's woe.

—*The Herald Wind*, p. 34.

初大告譯爲:

Cut it, yet unsevered,
Order it, the more tangled—
Such is parting-sorrow,
Which dwells in my heart, too subtle a feeling to tell.

—*Chinese Lyrics*, p. 7.

初譯不僅妥貼,且順其自然,此其可嘉也.又辛稼軒之'生查子'云:

溪邊照影行,天在清溪底;
天上有行雲,人在行雲裏.

初氏譯爲:

Walking by the stream, fair images I see:
At the bottom of the stream low lies the sky;
Across the sky are sailing clouds,
And within tne clouds I find myself.
—仝前 p. 45.

全用倒裝句法,以襯出其反映之意.

第三節 周密

譯文能與原作針鋒相對,面面俱到者,謂之周密. 當代修辭學家 Middleton Murry 有言曰:

The essential quality of good writing is *precision;* that must be kept at its maximum. —*The Problem of Style*, pp. 86-87.

遣詞行文,貴乎精密,翻譯亦當如是也. 譬如'歸去來辭'中"園日涉以成趣"一句, Giles 譯爲:

And now I take my pleasure in my garden.
—*Gems of Chinese Literature*, Prose, p. 103.

意有未盡;林語堂譯爲:

The garden growth more familiar and interesting with the daily walks. —*A Nun of Taishan and Other Translations*, p 249.

則一字未漏. '紅樓夢'第 27 回黛玉葬花詩云:

儂今葬花人笑癡,他年葬儂知是誰!

林博士譯爲:

> This year I am burying the dropped blossoms,
> Next year who is going to bury me?
>
> —*The Little Critic*, Second Series, p. 91;
> *My Country and My People*, p. 159.

今與另一譯文比較之:

> As I now bury the flowers they laugh at my conceit,
> Some future years when I am buried—who knows by whom?
>
> —*The Dream of the Red Chambers.*

則知林譯簡潔有餘,縝密稍嫌不足. 林之譯作,就余所寓目者,均以周密妥貼見長,此二句可謂例外. 茲另引林譯'蘭亭集序'一段爲例:

> 仰觀宇宙之大,俯察品類之盛,所以遊目騁懷,足以極視聽之娛,信可樂也.
>
> Truly enjoyable it is to watch the immense universe above and the myriad things below, travelling over the entire landscape with our eyes and allowing our sentiments to roam about at will, thus exhausting the pleasures of the eye and the ear. —古文小品 p. 9.

李白'友人會宿'云:

> 良宵宜清淡,皓月未能寢.

日人小畑薰良譯之如下:

> A splendid night it was. . . .
> In the clear moonlight we were loath to go to bed.
>
> —*Li Po*, p. 102.

'清談'未譯,而僅以虛點表之,究嫌簡略,今觀吳經熊之譯文,即覺周密多矣:

An ideal night it was to engage in *transcendental talks*,
For the clear moonlight would not let us go to bed.

—*More Pathos than Humour.*

柳永'雨霖鈴'云:

蘭舟催發. 執手相看淚眼,竟無語凝噎.

有初大告之英譯如下:

The sandalwood boat is *waiting to set sail.*
Hand in hand we look at each other with tears in our eyes,
Wordless, sobbing. . . .

—*Chinese Lyrics*, p. 16.

林幽評曰:

Obviously '催發' means something more than merely "waiting to set sail." The phrase means that a boatman was importuning the parting lovers to say good-bye so that they might set sail.[1]

用特附錄 Teresa Li 之英譯,以供比較:

The boatman came to *hasten my departure.*
Her hands in mine, we gazed into each other's tear-filled eyes.
Mutely we gulped down our frozen sobs.

—*50 Poems from the Chinese.*

李清照'武陵春'云:

風住塵香花已盡.……
聞說雙溪春尚好.

此兩句相反相成,初大告譯爲:

---

[1] *T'ien Hsia* Monthly, Dec., 1937.

The wind having stopped, the dust smelling sweet, all flowers being faded; ....
Having heard that at the Double Stream the face of Spring is fair.

—*Chinese Lyrics*, p. 32

漏一'尙'字,意不聯貫;下列譯例,自較周密:

The wind stops; earth is fragrant with falling petals....
I hear it said that at the Twin Brook the Spring is *still* fair.
—Smith & Kotewalll 合譯 *24 Chinese Poems*.

人之口吻,各有不同:傖夫粗獷,語多不遜;文人爾雅,談笑風生;婦人緘默,婉轉其詞;兒童則牙牙學語,含糊不清.譯語於此,要當各如其分.如 Damn you! 爲傖夫駡人之語,宜譯爲'他媽的!' Baa-lamb, doggie, bunny, cock-a-doodle-doo, quack-quack 均兒語也,宜譯爲'咩咩羊,''狗狗,''小白兔,''喔喔雞,''呷呷鴨.' Out & outer 俚語也,與其譯爲'優等的,''上等的,'致口氣不符,毋寧不避淺俗,譯爲'括括叫.' Panjandrum 爲'名人,''大人物'之諧稱,故曰'闊老.' Paramour 本指姦夫、淫婦,而英語多用於詩歌,如此似欠雅馴,故宜譯爲'情人'或'所歡,'以合修辭之口吻.[1] In this year of grace, 人人晦氣,故宜譯爲'這個年頭.''阿睹物'宜譯爲 pelf, 蓋有輕蔑之意. Hear, hear! 即"好哇好哇!"喝彩之詞也;'英文習語大全'譯爲"在座諸君其聽諸,"似太典雅.

譯文欲求周密,不可不知中西行文之心理.譬如'詩必窮而後工'[2]一句,中文極通,譯成英文則不合邏輯;故在語法上

[1] 見'世界標準英漢字典'凡例.

[2] 但 Shelley 以爲 "Poetry is the record of the best and happiest moments of the happiest and best minds." (*A Defence of Poetry*)

加補充,以合文理. 林語堂譯此句爲:

> Poetry becomes good only after one becomes poor or unsuccessful. —'古文小品,' p. 93.

良有以也. 如嫌冗長,可簡譯爲: "Poverty inspires poetry." 又如'史記:孔子世家贊':

> '詩'有之:"高山仰止,景行行止," 雖不能至,然心嚮往之。

Giles 略加增補,而譯爲:

> The *Odes* have it thus:—"We may gaze up to the mountain's brow; we may travel along the great road;" signifying that although we cannot hope to reach the goal, still we may push on thitherwards in spirit.
>
> —*Gems of Chinese Literature*, Prose, p. 64.

國文雖有其風格與韻味,一經推敲,每見破綻,故孟子曰:"說詩者,不以文害辭,不以辭害志,以意逆志,是爲得之." 西人惟恐以辭害意,常有補充之語;王力論歐化的語法時,曾舉下列諸例:

As a rule, in general, generally, 就普通說。
For the most part, 就大多數言之,大致說來。
At least, 至少。
For example, for instance, 例如。
On the other hand, 從另一方面說。
On the contrary, 相反地。
On one sense, 就某一意義說。
From one point of view, 就某一觀點而言。
Should that be necessary, if necessary, 如果需要的話。
Hitherto, 截至現在爲止。
As far as I know, 據我所知。

Considered in itself, 就它本身而論。
In its ordinary sense, 就普通的意義說。
In the true sense of the word, 就這字的眞意義說。
Taking in its bare idea, 就它本身的意義說。
Strictly speaking, 嚴格地說。
If I may use the term, 如果我可以用這種說法。
To use a familiar word, 讓我用一個家常慣用的字。[1]

有時用 if 或 or 補充前文,以求縝密,例如:

1. True greatness has little, *if anything*, to do with rank or power.

眞偉大與地位權勢無關,縱有之,亦微乎其微。

2. There are certain things that a man ought to know, *or to know about*, and literature is one of them.

—Bennett: *Literary Taste.*

有些東西,應該人人知道,或者略知一二;文學便是其中之一。

我國古文,以簡鍊爲尙;因無標點之助,往往費解。譬如道德經'知不知上'一章,解釋紛紜,各家譯文頗多出入,而其關鍵在於句讀,茲特引錄於下:

[Carus 譯本] 知不知,上。不知知,病。

To know the unknowable, that is elevating.
Not to know the knowable, that is sickness.

[W. Gorn Old 譯本] (全前)

To be aware of one's ignorance is the best part of knowledge, while to be ignorant of this knowledge is a disease.

[Arthur Waley 譯本] 知不知,上。不知,知,病。

To know when one does not know is best.
To think one knows when one does not know is a dire disease.

---

[1] '中國語法理論,'下册,頁 284–285。

[Lionel Giles 譯本] 知,不知,上. 不知,知,病.

To know, but to be as though not knowing, is the height of wisdom.

Not to know, and yet to affect knowledge, is a vice.

[吳經熊譯本] (以)知(爲)不知,上. (以)不知(爲)知,病.

To regard knowledge as no-knowledge is best.

To regard no-knowledge as knowledge is sickness.

按 Lionel Giles 譯本與張默生'老子章句新釋'[1] 之句讀同; 吳譯之解釋較爲妥當. 甚矣周密之難也!

有時襯托之不足,則加以引伸. 例如'論語'云:

君子無所爭,必也射乎? 揖讓而升,下而飲,其爭也君子.

玆引英譯兩種於下:

1. A gentleman never contends in anything he does—except perhaps in archery. Even then, he bows to his rival and yields him the way as they ascend the pavilion; in like manner he descends and offers him the penalty cup,—in his contentions he is still a gentleman.

—Soothill 譯 *The Analects of Confucius*, p. 19.

2. The true gentleman is never contentious. If a spirit of rivalry is anywhere unavoidable, it is at a shooting match. Yet even here he courteously salutes his opponents before taking up his position, and again when, having lost, he retires to drink the forfeit-cup. So that even when competing he remains a true gentleman.

—Lionel Giles 譯 *Sayings of Confucius*.

欲求周密,又當斟酌情形,因地制宜. 如'西廂記'第三齣云:

---

[1] 民國三十二年初版.

且云：有人在牆角吟詩。
紅云：這聲音，便是那二十三歲不曾娶妻的那傻角。

1. Ying-ying *says:*

   There is some one, at the corner of the wall, who is chanting a poem.

   Hung Niang *says:*

   The sound of the voice is exactly that of that foolish fellow who is twenty-three years old and still unmarried.

   —熊式一譯 *The Western Chamber*, p. 36.

2. Ying Ying:

   There is some one at the corner of the wall, reciting verses.

   Hung Niang:

   The voice is that of that young twenty-two-year-old idiot who has not got himself a wife.

   —H. H. Hart 譯 *The West Chamber*, pp. 32-33.

紅娘所云二十三歲，熊譯仍其舊貫；Hart 則照西俗，少計一年，亦實事求是也。

得之周密，往往失之簡潔．例如屈原'國殤'云：

誠既勇兮又以武，終剛强兮不可陵。

1. Being so brave and soldiers too,
   Nor in their duty failed.

   —Giles 譯 *Gems of Chinese Literature*, Verse, p. 16.

2. They were more than brave: they were inspired with the spirit of "Wu."[1]
   Steadfast to the end, they could not be daunted.

   —Waley 譯 *170 Chinese Poems*, p. 24.

前者粗枝大葉，要言不煩；後者直譯無遺，惟嫌累贅。

---

[1] 原註：i e. military genius.

第四節　簡潔

陸機有言:"要辭達而理舉,故無取乎冗長也." 涉士比亞亦謂:

Brevity is the soul of wit.—*Hamlet*, II 2..
簡約者,智能之靈魂也. (邵挺譯'天仇記,'頁 41)

A. Spencer 嘗著'文體論' (*The Philosophy of Style*) 一書,以為行文首重經濟 (economy); 經濟者,人用十字,而我能以數字盡之也. 下列各例採自'綜合英漢大辭典,'茲加改譯,以供比較:

music (or harmony) of the *spheres*, 天體調和.
[改譯] 天籟.
society lady, 善於交際之婦女 (lady 條); 上流社會之貴婦 (society 條).[1]
[改譯] 交際花.
commercial *traveller*, 出門兜攬生意者.
[改譯] 外勤商.[2]
an *inveterate* smoker, 煙癮甚深之人,煙癮難解除之人.
[改譯] 老槍;煙鬼.
Dutch (or Dutchman's) treat, (美俗)各人出錢之宴,公份之宴.
[改譯] 聚餐;自請自.
bull in a china-shop, 因愚蠢或憤怒而生損害之人.
[改譯] 闖禍坯.
out-of-pocket expense, (因辦公等)實際出於自己囊中的費用.
[改譯] 挖腰包.

---

[1] 服部操'日華大辭典'頁 933 有一例為"交際社會の花と云はれて居る," 譯作"叫做交際場裏之花."

[2] 比較:跑街.

talkee-talkee, 說不聯貫的語言,斷續破碎的語言.

[改譯] 咕嚕咕嚕.[1]

to *anticipate* one's pay, 薪水未到手即先抵用.

[改譯] 寅吃卯糧.

The tail *wags* the dog, 社會或黨中不重要之分子得勢統御全體.

[改譯] 尾大不掉.

以下各例採自'英漢模範字典':

bargain, 廉價購得之物.

[改譯] 便宜貨.

profiteer, 獲取不正當利益者;戰時因公家之需要而獲利者.

[改譯] 不當利得者;發國難財者;奸商.

salvage, 海難救護.

[改譯] 打撈.

attaché case, 隨員所攜帶存文具之小行囊.

[改譯] 公事皮包.

back rent, 過期未付之房租.

[改譯] 欠租.

a *bonus* stock company, 欺騙的股份公司.

[改譯] 滑頭公司.

a *cinder* track, 煤屑鋪成之競走路.

[改譯] 跑道.

a *flush* hand, 一副全是一色之撲克牌.

[改譯] 同花.[2]

maiden charms, 少女可愛之處.

[改譯] 處女美.

a *mercenary* marriage, 爲圖利而結之婚姻.

[改譯] 買賣婚姻.

a *safe* winner, 一定可以獲勝之人.

[改譯] 必勝者.

---

[1] '兒女英雄傳' 第34回: "他們是繙清話,咕嚕咕嚕,我們不懂."

[2] 猶麻雀牌之清一色.

a *stuffed* fowl, 塞以調味細片以便烹食之家禽.

[改譯] 滿肚雞.

a *favorite* of his teacher's, 教員所最寵愛之學生.

[改譯] 得意門生;高足.

the *verisimilitude* of a story, 某種故事之似乎眞實.

[改譯] 像煞有介事.

bridle, 昂頭縮頜以示驕傲輕蔑或憤恨.

[改譯] 昂然自若;勃然憤恨.

fortify, 築堡壘以固之;築礮臺以防禦之.

[改譯] 設防.

to cast the *ballot*, 計算投票之總數.

[改譯] 開票.

to *file* papers, 順序保存公文信件.

[改譯] 歸檔.

to *foist* an unfit person *into* a position, 使不適當之人充任一職.

[改譯] 濫竽充數.

to *gear* a machine, 使機器運轉.

[改譯] 開機器.

I *hit upon* a good idea, 我偶然想出一個良好意見.

[改譯] 計上心來.

抗戰以後,新語日增. 譬如'借讀生'三字,若照字面逐譯,必不勝其繁,今擬仿海外 visiting professor 之例,譯爲 visiting student, 未知妥當否. 陪都通譯爲 the war-time capital, 但陪都不以戰時爲限,似可改爲 vice-capital 也. '無黨無派,' 英文報譯爲 non-partisan.

簡潔一項,亦有此勝於彼者. 譬如羅斯福與邱吉爾,常簡稱羅、邱,而英語 Roosevelt and Churchill 不能簡稱爲 Roose and Chur.

譯文措辭,有較原文更簡潔者,例如:

And if any man would go to law with thee, and take away thy coat, let him have thy cloke [cloak] also.

—*St. Matthew* 5:40.

有人想要告你,要拿你的裏衣,連外衣也由他拿去.(馬太福音)

英文 go to law with thee, 其義盡於'告你'二字.

國語措辭,往往疊牀架屋,以求勻稱;英譯自不必重覆.[1] 例如:

古色古香	antique flavour
大慈大悲	great mercy and compassion
大慈大悲觀世音	the most merciful Kwannon
大錯特錯	stupendous blunder
突飛猛進	phenomenal advance

普天之下,率土之濱(孟子). (in) all the corners of the earth[2]

國語喜用對偶之辭,譯成英語,須加斟酌. 例如'衡量輕重'一句,若譯爲 "to weigh the lightness or weight [of a matter]," 轉覺累贅,僅曰 "to weigh the gravity [of a matter] 可耳. 反之, "to measure the length," 則可譯爲'量長短.' "The density of population" 通譯爲'人口之密度,' 亦可譯爲'人口之疏密.' 然'疏密'轉譯英語,又當因地制宜;如柳宗元'種樹郭槖駝傳'云:

苟有能反是者,則又愛之太殷,憂之太勤;旦視而暮撫,已去而復顧,甚者爪其膚以驗其生枯,搖其本以觀其疏密,而木之性日以離矣. 雖曰愛之,其實害之;雖曰憂之,其實讎之.

---

[1] 詳見本章第七節之(三).

[2] The earth is Jehovah's and the fulness thereof;
The world, and they that dwell therein.—*Psalm* 24:1.
率土之濱,莫匪爾屬;
普天之下,莫匪爾僕.('聖詠譯義初稿,' 頁 14)

Or if not this, then they become too fond of and too anxious about their trees and are for ever running backwards and forwards to see how they are growing; sometimes scratching them to make sure they are *still alive,* or shaking them about to see if they are *sufficiently* firm in the ground; thus constantly interfering with the natural bias of the tree, and turning their affection and care into an absolute bane and a curse.—Giles 譯 *Gems of Chinese Literature,* Prose, p. 143.

再舉'大小'二字爲例:

佛祖道:"做得!做得!"伸開右手,卻似個荷葉大小.(西遊記:第7回)

Buddha said, "Agreed, agreed!" and opened his hand, and the palm was only about the *size* of a small lotus leaf. —*A Mission to Heaven.*

其他反義字(antonym)如強弱、盛衰、雅俗、勤惰、隆汚、是非、榮辱、盈虛、勝敗、興亡、沈浮、損益、去就、迎送等等,[1]國語往往聯用,日語亦然. 日俄大戰時,東鄉平八郎告其海軍將士曰:

皇國,存亡此一戰ニ在リ.[2]

漢譯'國家存亡,在此一戰,'行文與日語同. 然英譯:

1. The *fate* of the Empire depends on this action.

—齋藤秀三郎'和英大辭典,' p. 912.

2. The *fate* of the State depends entirely upon this single battle.

—武信由太郎'新和英大辭典,' p. 1804,

稍有出入;蓋以 *fate* 代 life or death, 則簡潔多矣.

[1] 比較 switch 漢譯'開關.'

[2] 存亡亦作興廢,東鄉曾用漢文題一屏曰:
皇國興廢在此一戰,各員一層奮勵努力.
日人奉之爲國寶. 參閱拙著'日本維新人物傳'第五章第六節.

再就統句而論. 吳經熊曩撰 *More Pathos than Humour* 一文,[1] 引'老子'曰:

(故)抗兵相加,哀者勝矣. (第 61 章)

When armies are raised and issues joined, it is he who does not delight in war, who feels sorry for the killing, that will win.

後譯'道德經,'全句修改:

Therefore, when opposing troops meet in battle, victory belongs to the aggrieved side.[2] (Ch. 61)

卽覺簡潔多矣.

孔子曰: "有教無類." Legge 譯爲:

There being instruction, there will be no distinction of classes.—*Confucian Analects.*

Soothill 譯爲:

In teaching there should be no class distinctions.—*The Analects of Confucius*, p. 174.

玆擬改爲:

Instruc*tion* knows no class distinc*tion*.

又 "不在其位,不謀其政," 爲孔子之政治哲學, Legge 譯爲:

He who is not in any particular office, has nothing to do with plans for the administration of its duties.

Soothill 譯爲:

He who does not occupy the office does not discuss its policy. (p. 153)

---

[1] 載於 *T'ien Hsia* Monthly, Oct., 1937.

[2] Laotsŭ's *The TAO and its Virtue.*

茲仿 Out of sight, out of mind 一諺,改譯爲:

Out of pos*ition*, out of administr*ation*.

此則以 -tion 押底韻,易於成誦. 孔子又曰:

貧而無諂,富而無驕,何如?

茲引各家譯文,以供比較:

1. Legge 譯本, 1861 年版.

What do you pronounce concerning the poor man who yet does not flatter and the rich man who is not proud?

2. Soothill 譯本, 1910 年版.

What do you think of the man who is poor and yet not servile or who is rich and not proud?

3. Lyall 譯本, 19--(確實年代不詳).

Poor but no flatterer, rich but not proud: how would that be?

4. Waley 譯本, 1939 年版.

Poor without cadging; rich without swagger. What of that?

可知自繁而簡,實翻譯界之一進步也. 又如孟子曰:

地利不如人和.

Legge 譯爲:

Advantages of situation afforded by the Earth are not equal to the union arising from the accord of men.---*The Works of Mencius.*

計十九字,下例少用數字:

No strength of position can prevail over the strength of union.

蘇東坡'赤壁賦'云:

哀吾生之須臾,羨長江之無窮.

1. Alas, life is but an instant of time. I long to be like the Great River which rolls on its way without end.

—Giles 譯 *Gems of Chinese Literature*, Prose, p. 180.

2. I grieve that life is but a moment in time, and envy the endless current of the Great River.

—Clark 譯 *The Prose-poetry of Su Tung-p'o*, p. 128.

例一用 23 字,例二用 19 字,下例則更簡潔,且亦接近原文:

I repine at the shortness of life, and envy the Great River its eternal course.

照字直譯,勢須補充,易趨累贅,故譯文宜加剪裁,以求簡潔. 下列譯例,均有可取:

1. 學而不思則罔,思而不學則殆. (論語)

Learning without thought is labour lost; thought without learning is perilous.—Legge 譯.

2. 花濃春寺靜,竹細野池幽. (杜甫詩)

A quiet temple thick-set with flowers;

A sequestered lake hidden in the fine bamboos.

—吳經熊: *More Pathos than Humour.*

3. 水落見山石,塵高昏市樓. (蘇軾 '扶風天和寺')

Great boulders rise out of the shallow water,

High whirling dusk darkens the wayside tower.

—胡先驌 H. Action 合譯 *9 Poems of Su Tung-p'o.*

4. 霜露既降,木葉盡脫,人影在地. (後赤壁賦)

The landscape glittered white-with frost, while the leafless trees cast out shadows upon the ground.—Giles 譯本, p. 181.

5. 雲深無雁影. (周邦彥 '關河令')

Clouds obscure all the shadows of the flying geese.

—Candlin 譯 *The Herald Wind*, p. 64.

6. What cannot be cured must be endured.[1] (Proverb)

逆來順受.

---

[1] 求社交大全譯爲: '無法可想的事,惟有挺身忍受.'

簡潔與反覆 (repitition), 並不矛盾;反覆所以加重語氣,修辭上另闢一格. 例如陸游'釵頭鳳':

一懷愁緒,幾年離索;錯! 錯! 錯!……
山盟雖在,錦書難託;莫! 莫! 莫!

A breastful of tangled sorrows!
Long years of forced separation!
What wrong!
What wrong!
What wrong!
....
Our vows of unswerving fidelity still ring in my ears.
But we have no way of communicating our love to each other.
Better not!
Better not!
Better not! —Teresa Li 譯 *50 Poems from the Chinese.*

又如'論語': "伯牛有疾,子問之,自牖執其手,曰:

'亡之. 命矣乎! 斯人也,而有斯疾也! 斯人也,而有斯疾也!'"

"We are losing him. Alas! It is the will of Heaven. That such a man should have such a disease! That such a man should have such a disease!"

—Soothill 譯 *The Analects of Confucius*, p. 51.

如此反覆重述,具有強調作用,自不待言. 原文詞複,譯文限於語法,有不能盡同者;雖非求簡,勢有所不可能也. 試舉例以明之:

第一類

角者吾知其爲牛,鬣者吾知其爲馬;犬豕豺狼麋鹿,吾知其爲犬豕豺狼麋鹿. (韓愈'獲麟解')

We see horns, and say, "That is an ox." We see a mane, and say, "That is a horse." And by a similar process, we know dogs, pigs, panthers, and deer to be what they are.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 123.

第二類

偺們只管樂偺們的. (紅樓夢: 第8回)
Let us make merry if we please.
你只管睡你的去. (全前,第42回)
You may go to sleep as you please.

第三類

走的走,跑的跑,誰還顧主子的死活嗎? (全前,第105回)
Some go away and some run away: who will care for the fate of their master?

第四類

窮也有窮的好處. (全前,第35回)
Poverty has its advantage.[1]

第五類

聞所未聞.
never heard of.
防不勝防.
no defence is formidable.

第六類

悲莫悲兮生別離,樂莫樂兮新相知. (屈原'九歌,少司命')
Nothing is sadder than to part for ever;
Nothing is happier than to contract a new acquaintance.
好妹妹,你去只管去. (紅樓夢: 第75回)
Dear sister, you may as well go at once.

---

[1] 王力著'中國語法理論'下册,頁 203.

聽見秦氏有病，連提也不敢提了.[1] （仝前，第10回）
Hearing that Mrs. Ch'in was sick, she did not do so much as speak of it.

第七類

有卻有了，只是不好！ （仝前，第62回）
Well, we have one, but it is good for nothing.

偺們走是走，我就只不捨得那姑子.[2] （仝前，第112回）
We have to go, though I can't bear to part from that maid.

第八類

況且我長了這麼大，文不文，武不武. （仝前，第48回）
Moreover, though I've grown to manhood, I am skilful neither at the pen, nor at the sword.

第九類

從小兒淘氣淘了這麼大. （仝前，第51回）
Age cannot rid him of naughtiness.[3]

此類句法乃國語之所特有，故標而出之，以引起讀者之注意.

簡潔非簡略之謂，簡略則不周密；下例之英譯，卽坐此弊：

1. 遙夜月明如水；風緊驛亭深閉. （秦觀'如夢令'）
The bright translucent moon
Shines in the early hours.

---

[1] Therefore speak I to them in parables; because seeing they see not, and hearing they hear not, neither do they understand. (*St. Matthew* 13:13)

所以我用比喻對他們講，是因他們看也看不見，聽也聽不見，也不明白（馬太福音）

[2] By hearing ye shall hear, and shall in no wise understand; and seeing ye shall see, and shall in no wise perceive. (*Ibid.*, 13:14)

你們聽是要聽見，卻不明白；看是要看見，卻不曉得. （仝前）

[3] Age cannot wither her, nor custom stale
Her infinite variety.—Shakespeare, *Antony and Cleopatra*, II. 2.

The lonely inn is locked and barred.

—Candlin 譯 *The Herald Wind*, p. 59.

2. 茅簷人靜,蓬窗燈暗. (陸游'鵲橋仙')
Under the thatched
Roof, it is silent.—*Ibid.*, p. 88.

簡潔乾脆,為近代英語之一特色, *Queen's English* 著者 Alford 嘗謂:

> Elegance of language may not be in the power of all of us; but *Simplicity* and *Straightforwardness* are.

當代研究英語而造詣最深者,首推丹麥人 Otto Jesperson. 彼以歷史的眼光,比較的方法,觀察其語音之遞演,語法之變化,分析而歸納之,乃知由繁趨簡實為英語發展之傾向,亦足徵言語之進步也.[1] 今執此而衡之,則廢文言而倡白話,在語言學上為進步抑為退步,殊難定論. 文言簡鍊,白話乾脆,各有特色,儘可以並行而不悖. 水滸,紅樓夢,均於白話之中,攙雜文言,故有其爽利,而無其嚕囌. 竊以為國語新文體,應向此方面發展. 倘能熔文言白話於一爐,採長補短,庶幾無美不備,而國語亦必隨之進步矣.

第五節 明晰

中西語言,各有其特殊背景;照字迻譯,固難求妥貼,且易滋晦澀. 茲先言語文之歧異. Alpha 與 Omega 為希臘字母之首尾,具有始終之意;'新約: 啓示錄' 云:

> I am the Alpha and the Omega, the first and the last, the beginning and the end.—*Revelation* 22:13.

[1] 詳見 *Chapters on English* 一書.

> 我是阿拉法,我是俄梅戛,我是首先的,我是末後的,我是初,我是終.

I, i 爲希臘字母之一,讀作 iota, 可作‘微小’解; not an iota 有‘毫不’之意.

A hum 爲梵文字母之首尾,一開一閉,漢譯阿吽. 卍字亦從梵文,梵讀 swastika, 英譯本此. 卍 字形謂之 fylfot, 希特勒嘗用爲黨徽,已爲世人之所唾棄矣. 國譯歹字,一說從蒙古語,但據徐復之考證,源出藏文.[1] 日本與我同文,其文字實受漢語之賜. 歐風東漸,外來語之自日本間接傳入者,亦復不少. 梁任公遺著‘班定遠平西域’[2]一劇中,有一段夾雜英日二語,頗爲詼諧,因錄於下:

> (欽差唱雜句)我個種名叫做 Turkey,我個國名叫做 Hungary,天上玉皇係我 family, 地上國王都係我嘅 baby. 今日來到呢個 country, (作豎一指狀)堂堂欽差實在 proudly. 可笑老班 crazy, 想在老虎頭上 to play. (作怒狀)叫我聽來好生 angry, 吓!難道我怕你 Chinese, 難道我怕你 Chinese! (隨員唱雜句)オレ[3]係匈奴嘅副欽差,(作以手指欽差狀)除了 アレ[4] 就到我 エライ[5].(作頓足昂頭狀)哈哈好笑 シナ[6] 也鬧是講出 ヘイタイ[7].叫老班箇嘅 キヤツ[8]來ウルサイ[9].但都唔聞得 オレ 嘅聲名咁 タッカイ[10],眞係 オーバッカ[11] 咯オマヘ[12]. 你莫估話你會カンガヘ[13]。誰知我カンガヘ重比你 ハヤイ[14], 等我來收拾你個點 ヨワフカイ[15] 睇吓你 コワイ[16] 唔[17] コワイ.今日銷節皇華幾咁[18] リッパイ[19] (作以手指鼻狀) 你話 ハナタッカイ[20] 唔タッカイ, 你話 ハナタ

---

[1] 文見‘東方雜誌’ 40 卷 22 期.

[2] 民國 34 年重慶敎育書店印行.

[3] 俺(我). [4] 彼(他). [5] 偉イ(偉大的) [6] 支那. [7] 兵隊. [8] 彼奴(那傢伙). [9] 五月蠅イ(原作討厭,厭煩等解;此處指騷擾). [10] 高イ(大). [11] 大馬鹿(大傻瓜). [12] 御前(你). [13] 考へ(想,考慮). [14] 早イ(快). [15] 慾深イ(貪婪的). [15] 怕イ(怕). [17] 唔爲否定詞. [18] 幾咁(多麼)? [19] 立派(富麗,堂皇). [20] 鼻高イ(趾高氣揚).

ツカイ 嘅 タッカイ.(欽差白) I am 匈奴國欽差烏哩單都呀.(隨員白) ワタシハ[1], 匈奴國隨員 モモターロウ[2] 呀.(欽差白) 米士打摩摩 (Mr. モモ), 你滿口嘰哩咕嚕咿的乜野傢伙呀喂.(隨員白)米士打烏,我講的係 Japanese language 喇.

魯迅取蟹行文字名'阿Q'; 世界書局有 'ABC 叢書'; 此乃文字之通借者,所以濟翻譯之窮,然可譯當譯之,以求明晰. 例如:

丘八	a private (比較 GI).
乒乓[3]	'a wounded soldier.'
破瓜[4]	sweet seventeen.
魯魚之誤	a misprint; a literal error.
目不識丁[5]	to be absolutely illiterate.
(日語)	いろはの'い'の字も知ら奴.
(法語)	ne savoir ni a ni b.
藍青官話	the murdered mandarin.
打藍青官話	to murder mandarin.

井田制,泰西之所未有也. 孟子曰:

方里而井,井九百畝.

Legge 譯之如下:

A square *li* covers nine squares of land, which nine squares contain nine hundred *mow*.—*The Works of Mencius.*

'之乎者也,' 均屬虛詞,印歐語系無相當之字. 金聖歎'三十三不亦快哉'云:

[1] 私ハ(我). [2] 桃太郎.

[3] Ping-pong; table-tennis.

[4] 俗以十六歲爲破瓜,以'瓜'字可分爲二'八'字也. 謝邁詞:"破瓜年紀小腰身." '通俗編:婦女':"俗以女子破身爲破瓜,非也;瓜字破之爲二八,言其二八十六歲耳. 若呂巖贈張泪詩:'功成當在破瓜年,'則八八六十四歲."

[5] 按丁本作个.

衕行見兩措大執爭一理,既皆目裂頸赤,如不戴天,而又高拱手,低曲腰,滿口仍用'者,''也,''之,''乎'等字.

I am walking in the street and see two poor wretched scholars engaged in a hot argument of words with their faces flushed and their eyes staring with anger as if they were mortal enemies, and yet they still pretend to be ceremonious to each other, raising their arms and bending their waists in salute, and still using the most polished language of *thou* and *thee* and *wherefore* and *is it not so*?—林語堂譯'古文小品,' p. 25.

日俗八十八歲稱'米壽,'米字分之爲八十八,故云. 英語譯爲 one's eighty-eighth birthday 可耳. 英語亦有類似之情形,以下乃其著例也:

A1	天字第一號.
as plain as ABC	明明白白.
to mind one's P's and Q's	慎言行.
the fourth R	推理力.
the three R's[1]	讀寫算.
don't know *who's which* from *when's what*	傻不機機的

[比較] { arranged alphabetically. / 以筆畫多寡爲序.

自九月至四月,英人稱爲 the *r* months, 蓋每月月名中,均有 r 字母也.[2] Tittle, 附加字母上之小點也; '馬太福音' 云:

Till heaven and earth pass away, one jot or one tittle shall in no wise pass away from the law, till all things be accomplished.—*St. Matthew* 5 : 18.

---

[1] Reading, Riting (=writing) and Rithmetic (=arithmetic).

[2] September, *October*, *November*, December, *January*, *February*, March and April.

就是到天地都廢去了,律法的一點一畫也不能廢去,都要成全.

又'路加福音'云:

But it is easier for heaven and earth to pass away, than for one tittle of the law to fail.--*St. Luke* 16 : 17.

天地廢去,較比律法的一點一畫落空還容易.

再請比較:

nail-headed *or* cuneiform character 楔形文字.

其次,史地背景隨民族而異,故古典僻語可改則改,此亦所以求其明晰也.茲舉成語與仂語(idioms and phrases)爲例:

朝秦暮楚 to play fast and loose; to chop and change.
四面楚歌 to hear the enemy's war-songs at each gate; to be surrounded by foes.
助紂爲虐 to hold a candle to the devil.
班門弄斧 Teach your grandmother how to suck eggs.
琵琶別抱 A woman marries again.
洛陽紙貴 to command a phenomenal sale.
涇渭不分 to be promiscunds.
得隴望蜀 Avarice knows no bounds.
死有重於泰山,輕於鴻毛. I hold my life at nothing as compared with cause.[1]

Lombard street	金融界.
Lesbian love	同性戀愛.
to dine with Duke Humphrey	枵腹;捱餓.
to set the Thames on fire	驚天動地.
Never wear a brown hat in Freisland.	入境問禁.

'徐娘半老'一語,極爲難譯; Goldsmith 記 Beau Tibbs 太

[1] But I hold not my life of any account, as dear unto myself, so that I may accomplish my course, and the ministry which I received from the Lord Jesus, to testify the gospel of the grace of God. (*The Acts* 20:24)

太云:

The wife at last made her appearance, at once a slattern and a coquette; much emaciated, but still carrying the remains of beauty.[1]

閉目思之,彷彿徐娘也.

茲更錄名詩二首爲例:

(一) 春 怨 金昌緒

打起黃鶯兒,莫教枝上啼.
啼時驚妾夢,不得到遼西.

AT DAWN Giles 譯

Drive the young orioles away,
Nor let them on the branches play;
Their chirping breaks my slumber through
And keeps me from my dreams of you.

—*Gems of Chinese Literature*, Verse, p. 125.

(二) 芙蓉樓送辛漸 王昌齡

寒雨連天夜入湖,平明送客楚山孤.
洛陽親友如相問,一片冰心在玉壺.

A MESSAGE Giles 譯

Onwards tonight my storm-boat course I steer,
At dawn these mountains will for ever fade;
Should those I leave behind enquire my cheer,
Tell them, "an icy heart in vase of jade."

—*Ibid.*, p. 128.

李白'廬山謠'云:

我本楚狂人,鳳歌笑孔丘.

[1] *The Citizen of the World*, Letter LV.

英譯二種,風格迥異:

1. Really I am a man of Chu,
   Sing the phœnix-bird song and laughing at the sage
   Confucius.

   —小畑薰良譯 *Li Po*, p. 162.

2. A bad and mad fellow am I
   Whose wild songs philosophy mock.

   —Fletcher 譯 *More Gems of Chinese Poetry*, p. 16.

容於第三章第四節中論之. 明晰之中,而不失其真相,方得翻譯之真諦. 例如:

England alone in the last three centuries must have produced scores of Newtons who never learnt to read, hundreds of Daltons, Darwins, Bacons, and Huxleys, who died stunted in hovels, or never got a chance of proving their quality.— Wells : *The Outline of History*, p. 1095.

單就英國而論,過去三世紀中,有牛頓之資而無讀書之機會者奚止十數,有道爾頓、達爾文、培根、赫胥黎之才而終身成成於貧賤,不得一展其天賦之長者何止百數. (梁思成等譯 '世界史綱' 下冊,頁 1017)

英國奉基督教爲國教,國民生活久受宗教之薰陶,若干成語,胚胎於此.茲舉數例,藉見一斑:

to haul over the coals: 原指處異端於火刑,今引申作譴責、詆譭解.

to hold a candle to: 原指秉燭相照,今用於否定(can't hold a candle),有不可同日而語之意.

to show the cloven hoof: 原指魔鬼現腳蹄,醜態畢露;猶謂露馬腳也.

'聖經' 爲英人之精神食糧;其中典故,尤所樂道,以下乃其著者也:

mess of pottage (*Genesis* 25:29-34)	浪費之享受.
Benjamin's mess (*Genesis* 42:4)	大股;殊恩.
Saul among the prophets (*1 Samuel* 16:11)	有奇才者;意外之同情心者.
a Job's comforter (*Job* 10:2)	不善安慰者.
sheep and goats (*St. Matthew* 25:32)	善人與惡人.
the good Samaritan (*St. Luke* 10:33)	樂善好施者.
the prodigal son (*St. Luke* 15:11-32)	浪蕩子.

牧師以傳道爲天職,脣焦舌敝,在所不辭. 所謂 clergyman's throat 者,乃慢性喉頭炎也. 至以 parson's nose[1] 稱雞屁股之類,令人發噱.

英人深謀遠慮,未雨綢繆,但未嘗不 pray to God in extremity, 猶國人之 '急來抱佛脚' 也. 諺謂 '不看僧面看佛面', 即 "Love me, love my dog" 之意. God forbid, 乃 '斷乎不可' 也.

各民族均有其神話寓言,吾人聽之,每有超然物外之感;然若 Milton 之 *Paradise Lost*, 應用太廣,易滋晦澀,反成白璧微瑕. 下列成語,濫觴於神話或寓言,譯文仍以明晰爲主:

1. 鷸蚌相爭,漁翁得利.[2]
   When shepherds quarrel, the wolf has a winning game.
   Two dogs strive for a bone, and a third runs away with it.
2. 狐假虎威[3] an ass in sheep's skin;[4] in borrowed plumes; under the shelter of another's influence.
3. lion's share 大股.
4. dog in the manger 損人而不利己者.

[1] 比較 Roman nose (鷹鼻)

[2] 詳見 '戰國策.燕策' 二.

[3] 全上 '楚策' 一.

[4] A wolf in sheep's clothing: 狼蒙羊皮;口蜜腹劍者.

5. apple of discord 禍水.
6. Herculean labors 艱巨;浩大之工程.
7. the goose that lays the golden eggs 搖錢樹.

英國文學,美輪美奐;莎士比亞,舉世共仰.Carlyle嘗贊曰:

Indian Empire, or no Indian Empire; we cannot do without Shakespeare![1]

印度可有可無,然無莎士比亞,國將不國!

莎翁之戲劇,在英國家喻戶曉,隨時隨地而引用之,猶'詩曰''子云'不脫國人之口也.略舉數例,以示譯法:

to eat the leek (*Henry V*, V. 1.)	含垢忍辱.
to out-Herod Herod[2] (*Hamlet*, III. 2)	窮兇極惡.
to cudgel one's brains (*Hamlet*, V. 1.)	絞腦汁.
the sermons in stones (*As You Like It*, ii. 1.)	木石垂教.

職業生活與語文極有關係.英人乘風破浪,無遠勿屆;其海洋生活有悠久之歷史,故 nautical terms (航海用語)之豐富,遠非國語之所能比擬. Clark Russell, Joseph Conrad, John Masefield 諸大家之小說,描寫海洋生活,別有天地;吾人讀之,不禁有望洋興歎之感. 英人所謂 When my ship comes home, 原指'發洋財,'今引申之,作'經濟有辦法時'解.下列成語,均以海上生活爲背景,其表現強而有力;茲以限於題材,不克詳其原委爲憾:

devil to pay	大禍臨頭.
to fall foul of[3]	碰撞;攻擊;口角.
to go by the board[4]	覆滅.

[1] *Heroes and Hero-worship*, Lecture III.
[2] '左傳' 定公十年: "吳王曰: '爾欲吳王我乎?'"
[3] 原指船繩被纏.
[4] 原指帆檣折斷,墜落船外.

to keep one's head above water	奮力圖存;混過去.
to nail one's colours to the mast	破釜沈舟.
to put in one's oar	管閒事;干涉.
to be taken aback	帆壓桅桿;驚惶失措.
to turn adrift	任其漂流;置之不理.

言語之背景,[1]既各不同,譯文應以明晰爲重,已詳上述. 亦有原文晦澀,譯文反極明晰者,此固有賴於譯者之技巧也.[2] 例如'道德經'第72章:

夫唯不厭,是以不厭.

Only when you cease to weary them,

They will cease to be wearied of you.

—吳經熊譯 Laotsŭ's *The TAO and Its Virtue*.

又第73章:

夫唯病病,是以不病;聖人不病,以其病病,是以不病.

Only when you are sick of your sickness will you cease to be sick.

The Sage is never sick, because he is sick of his sickness.

This is why he is not sick. (*Ibid.*)

有原文含蓄,而譯文非明示不可者,以下卽其一例也:

斷送一生唯有,破除萬事無過. (黃庭堅'西江月')

To while away our life

To annihilate our sorrows,

There is nothing *like wine!*

—Teresa Li 譯 *60 Poems from the Chinese*.

外來語之輸入,往往先有音譯 (transliteration) 後有義譯,蓋譯音不如譯義明晰也. 下列諸例,義譯已取音譯而代之:

---

[1] 詳見拙著'言語之背景'一文,載於'中國青年'第十一卷第三期.

[2] Oscar Wilde 論技巧云:"Technique is really personality: that is the reason why the artist cannot teach it, why the pupil cannot learn it, and why the aesthetic critic cannot understand it." (*The Critic as Artist*)

butter	白塔油	⟶	奶油.
cholera	虎列拉	⟶	霍亂.
inspiration	伊士披里純[1]	⟶	靈感.
meter	米突	⟶	公尺.
telephone	德律風	⟶	電話.
poison-gas	毒瓦斯	⟶	毒氣.

簡潔明晰,譯者固應奉爲圭臬,照字迻譯,亦可使讀者有新奇之感.

第六節 新奇

譯文之新奇,可自措辭、章句、意境三方面觀察之. 玆先舉措辭爲例:

[英語]	humour	幽默
	model	模特兒
	modern	摩登
	romantic	浪漫
	honey-moon	蜜月
	black list	黑名單
	eternal triangle	三角戀愛
	ivory tower	象牙之塔
	life line	生命線[2]
	virgin soil	處女地
	curve of beauty	曲線美
	minister without portfolio	不管部部長
[法語]	bourgeois	布爾喬亞
	prolétariat	普羅
	la danse macabre[3]	死之舞蹈

[1] 梁任公首譯此名.
[2] 張其昀嘗稱東北是中國的生命線.
[3] 英譯 the dance of death.

	fin-de-siècle	世紀末
[德語]	Blitzkrieg	閃電戰
	Nazis	納粹
[意語]	conversazione	座談會
[拉丁]	Utopia	烏托邦
	ultimatum	哀的美頓書;最後通牒
[日語][1]	浪人	*ronin.*
	財閥	*zaibatsu.*
	神風隊	*Kamikazes.*

國語修辭,好用隱比 (metaphor), 故富於象徵派之色彩. 譬如以'三寸金蓮'[2] 象徵小脚,毋怪外人之驚奇也. 英譯 three-inch golden lily, 見於林著'開明英文文法' (p. 123) '西廂記' 第三齣寫鶯鶯之裝束云:

> 翠裙鴛繡金蓮小,紅袖鸞綃玉筍長.
>
> She is arrayed in a skirt of green, embroidered with love-birds, revealing *feet as beautiful as golden lilies.*
>
> And her red sleeves are embroidered with phœnixes, disclosing fingers as delicate and white as shoots of bamboo.
>
> —熊式一譯 *The Western Chamber*, p. 29.

西人恐難想像得之也. 又第十五齣記長亭送別云:

> 只爲蝸角虛名,蠅頭微利,拆散鴛鴦兩下裏.
>
> It is only for empty fame, as unimportant as a snail's horn,
>
> And for trifling profit, as large as a fly's head,
>
> That the two *love-birds* are torn apart and made to stay in different places.—*Ibid.*, p. 196.

---

[1] 場合 (a case; an occasion), 不景氣 (depression), 高利貸 (usury) 等, 均日本名詞也.

[2] '紅樓夢' 第5回寫仙姑之姿態云: "蓮步乍移兮,欲止而仍行." 俗語王大娘裹脚布,又臭又長.

鴛鴦屬鴨科,故動物學上譯爲 mandarin ducks; 俗用以象徵情人,因譯 love-birds; 又如納蘭性德 '沁園春' 云:

> 欲結綢繆,翻驚搖落,兩處鴛鴦各自涼!
> But the more we yearn to renew our union,
> The more we shudder at our separateness!
> A pair of love-birds have been torn apart,
> To bleed in two different worlds from the same wound!
>
> —Teresa Li 譯 *50 Poems from the Chinese.*

白居易 '長恨歌' 有 "在天願作比翼鳥,在地願爲連理枝" 之語:

> I swear that we,
> Like to the one-winged birds, will ever fly,
> Or grow united as the tree whose boughs
> Are interwoven.
>
> —Cranmer-Byng 譯 *A Lute of Jade.*

此恨綿綿,自無盡期. 英人雖善談戀愛,然如斯之山盟海誓,固少見焉.

英人身體魁偉,蒲柳之質,自少有也. 蔣坦 '秋鐙瑣憶' 云:

> 況我輩蒲柳之質,猶未必百年者乎?
> Besides, we who are made of the 'stuff of willows' can hardly expect to live a hundred years.
>
> —林語堂譯 '古文小品,' p. 57.

罵人爲壞蛋 (rotten egg), 中英同然;但 '忘八蛋' 惟我有之;魯迅 '阿 Q 正傳' 云:

> '忘八蛋!' 秀才在後面用了官話這樣罵.
> "Bad egg of a dark turtle!" cried the *Hsiu-t'sai* in an oath, using mandarin.
>
> —梁社乾譯 *The True Story of Ah Q,* p. 37.

措辭之具體,莫若國語. 世稱王摩詰詩中有畫,畫中有詩;國語直文中有畫,最富於藝術色彩,具徵國人天分之高,不僅摩詰一人而已也.[1] 玆引林語堂之宏論,以實吾說:

> Chinese thought, therefore, always remains on the periphery of the visible world, and this helps a sense of fact which is the foundation of experience and wisdom. This dislike of abstract terms is further seen in the Chinese names for classification which usually require sharply defined terms. Instead, the Chinese always seek the most expressive names for different categories. Thus in Chinese literary criticism there are different methods of writing called "the method of watching a fire across the river"[2] (detachment of style), "the method of dragon-flies skimming the water surface"[3] (lightness of touch), "the method of painting a dragon and dotting its eyes"[4] (bringing out the salient points), "the method of releasing a captive before capturing him"[5] (playing about a subject), "the method of showing the dragon's head without showing its tail"[6] (freedom of movement and waywardness of thought), "the method of a sharp precipice overhanging a ten-thousand feet ravine"[7] (abruptness of ending), "the method of letting blood by one needle prick"[8] (direct, epigrammatic gibe), "the method of going straight in the fray with one knife"[9] (direct opening), "the method of announcing a campaigning on the east and marching to the west"[10] (surprise attack), "the method of side-stabs and flanking attacks"[11] (light raillery),

---

[1] Would that we swans both soaring in air,
Or branches twin on earth were.

[2] 隔岸觀火. [3] 蜻蜓點水. [4] 畫龍點睛. [5] 欲擒故縱. [6] 神龍見首不見尾. [7] 一落千丈. [8] 一針見血. [9] 單刀直入. [10] 聲東擊西. [11] 旁敲側擊.

"the method of a light mist hanging over a gray lake"[1] (mellow and tone-down style), "the method of clouds and hilltops"[2] (accumulation), "the method of throwing lighted firecrackers at a horse's buttocks"[3] (final stab toward conclusion), etc., etc.

The profuseness of imagery and paucity of abstract terminology has an influence on the style of writing and consequently on the style of thought. On the one hand, it makes for vividness; on the other, it may easily degenerate into a senseless decorativeness without exact content.

—*My Country and My People*, p. 84.

德之學者,以爲'觀照'與具體爲美學之二大要件.英譯'聖經,'亦善用具體之辭,故以 vivid 見稱. Cambridge *History of English Literature*, Vol. IV, p. 33 嘗舉一例,謂希伯萊語表 going out 或 going forth 之語,英譯頗不相同,下列斜體字均屬之:

Job xxxviii, 27: To cause the *bud* of the tender herb to spring forth. (使荒廢淒涼之地得以豐足,青草得以發生.)

Psalms lxxv, 6: For promotion cometh neither from the *east*, nor from the west, nor from the south. (或東或西,乃至遐壤;上下八方,靡可仰仗. [吳譯])

2 *Kings* ii, 21: And he went forth unto the *spring* of the waters. (他出到水源.)

Psalms lxv, 8: Thou makest the *outgoings* of the morning and evening to rejoice. (四海統一尊,東西咸悅服. [吳譯])

2 *Samuel* iii, 25: Thou knowest . . . that he came to deceive thee, and to know thy *going out* and thy coming in, and to know all that thou doest. (你當曉得……押尼珥來是要誆哄你,要知道你的出入,和你一切所行的事.)

---

[1] 煙籠玄潭. [2] 層雲疊嶂. [3] 放馬後炮.

'聖詠' 中常以磐石 (rock) 喻主,例如:

1. Jehovah is my rock, and my fortress, and my deliverer. —*Psalm*; 18:2.

   主乃我之磐石與堡壘兮,亦爲我之恩保與所天。('聖詠譯義初稿' 頁 9)

2. Bow down thine ear unto me; deliver me speedily:
   Be thou to me a strong rock,
   A house of defence to save me.—*Psalms* 31 : 2.
   願主昭大信,營救莫躊躇。
   願主作磐石,俾我無憂慮。
   願主爲安宅,俾我得常居。 (頁 18)

3. I will say unto God my rock,
   Why hast thou forgotten me?—*Psalms* 42 : 9.
   素爲予之磐石兮,今胡爲棄我如遺? (頁 29)

4. He only is my rock and my salvation.—*Psalms* 62 : 2.
   主是我磐石,主是我救星。 (頁 41)

試比較下例:

He brought me up also out of a horrible pit, out of the miry clay;
And he set my feet upon a rock, and established my goings.—*Psalms* 40 : 2.
拯我於深壑,拔我於泥中。
置我磐石上,安步且從容。 (頁 25-26)

吳譯 '聖詠' 引申其義而活用之;例如下列諸例均有 '磐石' 二字,而原譯則缺如:

1. He saith in his heart, I *shall not be moved;*
   To all generations I shall not be in adversity.
   —*Psalms* 10 : 6.

[舊譯] 他心裏說,我必不動搖,世世代代不遭災難。(詩篇)
[吳譯] 自謂安如磐石,永享康寧。(頁 6)

2. He that putteth not out his money to interest,
   Nor taketh reward against the innocent.
   He that doeth these things *shall never be moved.*
   —*Psalms* 15 : 5.

〔舊譯〕他不放債取利，不受賄賂以害無辜，行這些事的人，必永不動搖。

〔吳譯〕不將重利剝，不作貪汚官。
行善邀福澤，長如磐石安。（頁 8）

3. As for me, I said in my prosperity,
   I *shall never be moved.*
   Thou, Jehovah, of thy favor hadst made my mountain to stand strong.—*Psalms* 30 : 6-7.

〔舊譯〕至於我，我凡事平順．便說：我永不動搖．耶和華阿，你曾施恩，叫我的江山穩固．

〔吳譯〕昔處康樂，自謂安固．
主爲磐石，寧用後顧？（頁 18）

4. Lo, this is the man that made not God his strength,
   But trusted in the abundance of his riches,
   And strengthened himself in his wickedness.
   —*Psalms* 52 : 7.

〔舊譯〕看哪，這就是那不以　神爲他力量的人；只倚仗他豐富的財物，在邪惡上堅立自己．

〔吳譯〕盍觀彼人焉，實其咎由自取．
平生不恃天主兮，而自恃其財富．
怙惡不悛兮，自謂有如磐石之安固．（頁 36）

綜上以觀，吳譯聖詠之措辭，實較英譯更爲具體，此所以可嘉也．磐石二字，見於古詩，茲錄二例以供比較：

1. 君當作磐石，妾當作蒲葦．
   蒲葦紉如絲，磐石無轉移．（孔雀東南飛）
   You perhaps may be steadfast as a great rock;
   I know that *I* am but a bending reed;
   The bending reed, weak as a strand of thread;

The great rock, too might to move from its place.

—Waley 譯 *The Temple and Other Poems*, p. 118.

2. 良無磐石固,虛名亦何益?(古詩十九首)
A friend who is not firm as a great rock,
Is of no profit and idly bears the name.

—Waley 譯 *170 Chinese Poems*, p. 43.

吾人倘知惟主是賴,必能安如泰山也.

林語堂著 *A Moment in Peking*,[1] 時有國語口吻,例如:

Buy empty, sell empty. (買空賣空)
Every one was holding in her palm a handful of perspiration. (人人揑着一把汗)

賽珍珠 (P. S. Buck) 向慕華夏文化,其所著小說,亦不乏斯例:

A family of seven mouths. (七口之家)

似此措辭,見於英語則新穎別緻,且可增加'地方色彩'(local colour), 於小說尤宜,特不可濫用耳.

夫唯譯語之新穎,或加以引伸,或用於假借;以下諸例,尤爲別開生面者矣.

拋錨	[原文]	to cast anchor.
	[新義]	to break down.
打氣	[原文]	to blow a tyre.
	[新義]	to root (美國俚語).
煙幕彈	[原文]	smoke shell.
	[新義]	camouflage.
放大砲	[原文]	to fire off a gun.
	[新義]	to talk explosively.

[1] 漢譯'瞬息京華.'

開夜車 { [原文] to run a train by night.
[新義] to burn the midnight oil; to smell of the candle.

開留聲機[1] { [原文] to start a gramophone.
[新義] to harp on the same string; to help the audience to the same dish over again.

空頭支票 { [原文] a dishonored cheque.
[新義] a broken promise.

[特例] 十三點鐘: a nincompoop.

摩而登之: to go completely modern.

a bull in a *china* shop:[2] 闖禍坯.

a storm in a *tea*-pot: 小池翻大浪;大驚小怪;茶壺裏的風暴.[3]

次論語法之新奇. 英語有若干詞尾 (suffix), 已傳入國語:

1. -ize (化), 例如:

idealize { [舊譯] 作爲法;表明法式.[4]
成爲理想;賦以完美之性.[5]
[新譯] 理想化.[6]

standardize { [舊譯] 使合標準.[5 6]
[新譯] 標準化.

2. -ty, -ness, etc. (性), 例如:

elasticity { [舊譯] 伸縮之力;漲縮.[4]
[新譯] 彈性;伸縮性.

inertia { [舊譯] 不肯動之性.[4]
[新譯] 惰性.

possibility { [舊譯] 可能者.[4]
[新譯] 可能性.

---

[1] 比較法語: *Il n'a qu'une chanson.* [2] 英語以 china 稱瓷器. [3] Tea 爲茶之譯音. 英人稱香港問題爲 '茶壺裏的風暴,' 有人以 '臥榻旁的鼾聲' 對之. [4] 見 '華英音韻字典集成,' 1902 年商務版. [5] 見 '英華合解辭彙.' [6] 見 '英漢模範字典.'

volatility {[舊譯] 易洩氣之性.[1] / [新譯] 揮發性.}

3. -th (度),例如:

depth {[舊譯] 深.[1] / [新譯] 深度.}

density {[舊譯] 稠密;重實.[1] / [新譯] 密度.}

4. -ist, -ian, -er (家,者),例如:

scientist {[舊譯] 格致之士.[1] / [新譯] 科學家.}

musician {[舊譯] 樂師;吹手.[1] / [新譯] 音樂家.}

dictator {[舊譯] 操權者;秉鈞者.[1] / [新譯] 獨裁者.}

以'上'字表示方面 (aspect),乃歐化之一特徵,例如:

historically, 歷史上.　　　politically, 政治上.

林著'開明英文文法'有云:

> We speak of the inequality of the sexes, but we may ask in what respect are they unequal, *physically*, *mentally*, *legally*, or *economically*? This is now expressed in Chinese by 體力上,智力上,法律上,經濟上的不平等. (p. 20)

下例採自'英漢模範字典':

He is *slovenly in* his habits.　彼習慣上不好整潔.[2]

仿造之才,我不亞於日人;如'尖銳化' (become acute; be aggravated) 等動詞,乃新鑄者也. 代名詞之分爲三性,亦係模仿英語. 她之爲 she, 它(牠)之爲 it, 毋待贅述.

---

[1] 見'華英音韻字典集成.'

[2] '英漢四用辭典' 將 for *appearance's* sake 譯爲 '在體面上地,' 則疊牀架屋矣.

Loose sentence 本爲國語之所缺如,但譯文中已屢見不罕,例如:

Let me confess that we two must be twain,
Although our individual loves are one.

—Shakespeare, *Sonnet XXXVI.*

讓我承認我們倆必須要分離,
雖然我們那不分的愛只一體。

(梁宗岱譯'莎士比亞:商籟'[1])

'開明英文文法'嘗引'論語'爲例,以說明白話所受歐化之影響:

善哉!信如君不君,臣不臣,父不父,子不子,雖有粟,吾得而食諸?[2]

(Well!) If the king is not like a king, the minister is not like a minister, the father is not like a father, and the son is not like a son, how am I going to get anything to eat, even if the people have rice? (p. 118)

文言中語序 (word order) 井然,不得顚倒,白話則無此拘束,蓋上句可改爲:

"你的話好啊!我哪裏有飯喫,雖然有粟,假如君不君, etc." (p. 408)

王力近著'中國語法理論,'其下册第六章論歐化的語法,詳徵博引,足供參考.

至於西文漢化,則另有妙處.譬如論語"未知生,焉知死?"二句, Legge 譯爲:

---

[1] 載於'時與潮文藝'四卷四期.

[2] Soothill 譯之如下:

"Truly, if the prince be not prince, the minister not minister, the father not father, and the son not son, however much grain I may have, *shall I be allowed to eat it?*"

While you do not know life, how can you know about death?

Soothill 譯爲:

Not yet understanding life, how can you understand death?

林語堂初撰 *The Spirit of Chinese Culture*[1] 一文,引之如下:

We do not understand enough about life, how could we know anything about death?

後著 My Country and My People, 仿國語口吻,而譯爲:

Don't know life—how know death? (p. 102)

此漢化之英語也,具有洗鍊勁健之特色. 昔英國大文豪 Dr. Johnson 評孔子之言曰:"這句話就是教人怎樣好好的死."[2]

國語行文,有不用動詞者,以下卽其一例也:

山中一夜雨,樹杪百重泉. (王維'送梓州李使君')
In the mountain a night of rain,
And above the trees a hundred springs.[3]
—*My Country and My People*, p. 247.

繫詞 (copula) 缺如,爲古文之又一特色,英譯亦有仿之者,例如:

靑靑陵上柏,磊磊澗中石. (古詩十九首)
Green, green,
The cypress on the mound.

---

[1] 收錄於 *The Little Critic*, Second Series.

[2] 詳見范存忠著'十七八世紀英國流行的中國思想'(下)(中大'文史哲季刊'一卷二期).

[3] 請比較 W. Bynner 之英譯:
And, after a night of mountain rain,
From each summit come hundreds of silken cascades.
—*The Jade Mountain*.

Firm, firm,
The boulder in the stream.

—Waley 譯 *170 Chinese Poems*, p. 40.

仂語 (phráse) 獨立而爲句,詩詞中屢見不罕. 例如:

1. 黃花深巷,紅葉低窗. (蔣捷 '聲聲慢')
Gold chrysanthemums,
In the shadowy lane.
Russet leaves by windows low.

—Candlin 譯 *The Herald Wind*, p. 98.

2. 紅酥手,黃縢酒. (陸游 '釵頭鳳')
Soft hands of lovely pink.
Yellow wine of fresh flavours.

—Teresa Li 譯 *50 Poems from the Chinese*.

更引二例,藉供比較:

1. 碧雲天,紅葉地. (范仲淹 '蘇幕遮')
A sky of stainless clouds!
An earth of scarlet leaves!—*Ibid*.

2. 碧雲天,黃花地. (西廂記: 第十五齣)
Grey are the clouds in the sky and faded are the leaves on the ground.—熊式一譯 *The Western Chamber*, p. 191.

第一例之英譯,已趨漢化;故較第二例更有風趣也.

國語之心理主詞 (psycho-subject) 與心理述詞 (psycho-predicate)[1] 爲強調之一法,英語之所罕見也. 例如:

笑罵由他笑罵[2], 好官我自爲之.

此句,林語堂照英文句法譯爲:

[1] 詳見拙著 *How to Translate* 一書,正中版.

[2] I am as a wonder unto many; but thou art my strong refuge. (*Psalms* 71:7).
笑罵由他人;造次必於是. (吳譯 '聖詠釋義初稿,' 頁 48)

Let them laugh and scold what they want to laugh and scold,
A good official am I, a good official am I.
—*The Little Critic*, First Series, p. 145.

玆擬逐字重譯於下:

Laugh and scold; let them laugh and scold;
A good official—I regard myself as so.[1]

雖然,漢化英文不可與洋涇浜英語(Pidgin English)混爲一談,一則另闢蹊徑,一則生吞活剝,技巧固有不同也.余對國語歐化,亦作如是觀.歐化非不佳也,但必須有其範圍;否則食洋不化,弄巧成拙.初執譯筆,尤應審愼將事.

三論意境之新奇.翻譯爲讀者另闢天地,故往往能引人入勝.佛言"境隨心造,"中西心理不同,意境亦異.以下各例,可見其一斑:

[拉丁] 1. Cogito, ergo sum. (Discartes)
(法譯) *Je pense, je suis.*
(英譯) *I think, therefore I exist.*
(漢譯) a. 我思故我在.
b. 我所思故,是故有我. (梁任公譯)
2. Mens sana in corpore sano.
A sound mind in a sound body.
健康之精神,寓於健康之身體.

[法文] 1. L'Art pour l'Art.
—Gautier, *Mademoisselle de Maupin*, 1835.
art for art's sake; 爲藝術而藝術.
2. Laissez faire: 放任.

[1] He has no ears for slander or gossip.—Newman, *Definition of a Gentleman.*

3. L'état, cést moi. (Louis XIV)
   The state! I am the state.
   朕卽國家。
4. Nous dansons sur un volcan. (M. de Salvandy)
   We are dancing on a volcano.
   我們在火山上跳舞。

[德文] 1. Ubermenschen (Nietzche):
   superman, overman; 超人。
2. Klassen-kampf (Marx):
   Class-strife; 階級鬬爭。
3. Deutschland, Deutchland über alles,
   Über alles in der Welt. (H. Hoffman)
   Germany, Germany, over all through the world.
   德國,德國高於一切,高於世界一切。

[英文] 1. metabolism: 新陳代謝。
2. liberal education: 人文教育(張其昀譯)。
3. natural selection (Darwin):
   物競天擇(嚴復譯);自然淘汰。
4. the survival of the fittest (Darwin):
   優勝劣敗(嚴復譯);適者生存。
5. greatest happiness of the greatest number (Bentham):
   最大多數之最大幸福。
6. Habit is second nature.
   習慣爲第二天性。
7. Necessity, the mother of invention.
   —G. Farquhar, *The Twin Rivals*, Act I.
   需要爲發明之母。

[希臘文] 1. logikē: 法譯 *logique;* 英譯 *logic;* 邏輯,論理學,理則學。
2. dēmockratia: 法譯 *démocratie;* 英譯 *democracy;* 民主政治。

	3. (英譯) *sour grapes;* 酸葡萄.[1]	
[俄文]	1. Bolshevik	過激派.
	2. Menshevik	穩健派.
[梵文]	1. Avyanadhana	無障礙.
	2. Hetuvidya	因明.
	3. Hinayana	小乘.
	4. Mahayana	大乘.
	5. Kalpa	劫.
	6. Karma	業.
	7. Nirvana	涅槃.
	8. Prajñā	般若.
	9. Samadhi	三昧.
	10. Sukhavati	極樂.
	11. tathata	眞如.
	12. Namo Amitābha	南無阿彌陀佛!
[日文]	1. 共榮圈	co-prosperity sphere.
	2. 思想警察	"thought police."
	3. 特務機關	special service corps.[2]
	4. 東亞新秩序	The New Order in East Asia.
	5. 武士道	*Bushido*.
	6. 花は櫻木、人は武士.	The cherry among flowers, the *samari* among men.

西人富於宗教思想,事神惟敬,故'聖經'一書,傳誦最廣;其中敍述上帝之處,無神論者讀之,不無新奇之感. 然精理名言,字字珠璣,莫非上帝之所默示;豈可等閑視之耶? 茲錄數節,藉見一般:

---

[1] *Aesop's Fable*, No. 10 The Fox and the Grapes: "Finding, at last, that he was losing his strength and that he had little chance of getting the grapes, he walked off slowly, grumbling, 'The grapes are sour, and not at all fit for my eating.'"

[2] 載於'英漢現代軍事辭典'補編, 1942.

1. And Mary said, My soul doth magnify the Lord, And my spirit hath rejoiced in God my Saviour.—*St. Luke* 1:46-47.

馬利亞說,我心尊主爲大;我靈以上帝我的救主爲樂。(路加福音)

2. Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done, as in heaven, so on earth.—*St. Matthew* 6 : 9-10.

我們在天上的父,願人都尊你的名爲聖。願你的國降臨。願你的旨意行在地上,如同行在天上。(馬太福音)

3. For of him, and through him, and unto him, are all things. To him be the glory for ever. Amen.—*Romans* 11:36.

因爲萬有都是本於他,倚靠他,歸於他;願榮耀歸給他,直到永遠。阿們。(羅馬書)

4. I am the Alpha and the Omega, saith the Lord God, which is and which was, and which is to come, the Almighty.—*Revelation* 1:8.

主上帝說,我是阿拉法,我是俄梅戛,是昔在今在以後永在的全能者。(啓示錄)

5. Hallelujah: for the Lord our God, the Almighty, reigneth.—*Revelation* 19:6.

哈利路亞:因爲主我們的上帝,全能者,作王了。(啓示錄)

耶穌抱救世之旨,爲上帝闡發眞理,議論透徹,善於取譬:其論財主曰:

It is easier for a camel to enter in through a needle's eye, than for a rich man to enter into the kingdom of God.[1]—*St. Luke* 18:25.

駱駝穿過鍼的眼,比財主進上帝的國還容易呢。(路加福音)

[1] 拉丁原譯如下:

Facilius est enim camelum per foramen arcus transire, quam divitem intrare in regnum Dei.

其論人之偏見云:

And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? —*Ibid.*, 6:41.

爲甚麼看見你弟兄眼中有刺,卻不想自己眼中有梁木呢?(仝前)

其論師生關係曰:

The disciple is not above his master: but every one when he is perfected shall be as his master.—*Ibid.* 6:40.

學生不能高過先生:凡學成了的不過和先生一樣.(仝前)

然荀子有云:

青出於藍,而勝於藍.[1]

Azure springs from blue, but is bluer still.

—Giles 譯 *Gems of Chinese Literature*, Prose.

意謂弟子優於師傅.

'舊約: 傳道書' 云:

There is no new thing under the sun.—*Ecclesiastes* 1:9.

日光之下,並無新事.

妙不可言. 茲引文藝批評家 J. E. Spingarn 之議論,以對照之:

Cynics have said since the first outpourings of men's hearts, 'There is nothing new in art; there are no new subjects.' But the very reverse is true. There are no old subjects; every subject is new as soon as it has been transformed by the imagination of the poet.—*The New Criticism*, 1910.

---

[1] 日本教育家福澤諭吉,嘗講演僧侶論,開宗明義曰:

俗語說的好,"青出於藍,而勝於藍;"現在呢,"僧出於俗,而俗於俗!"演說將畢;一僧大受感動,當場昏厥,不省人事云.(見拙著'明治維新詩話')

國語可稱爲象徵派的言語,'揩油'二字,尤富聯想;英語譯爲 squeeze. 此譯名首見於 Allen Catchpole 之通訊; Catchpole 者,十八世紀初東印度公司之駐華經理也 辜鴻銘曩爲西人論述國語動詞,謂其唯一之活用變化如下:

I squeeze.	We squeeze.
You squeeze.	You squeeze.
He squeezes.	They squeeze.[1]

我國之文武百官,十之七八,大括小揩,其肥其蠢,一如閹豬,自鳴得意,而恬不知恥;以視英美政治家日以 oil 爲事,而始終 clean-handed 者,不知尙有面目再喊四強之一耶? 按 oil 乃加油之謂[2]不僅涓滴歸公而已. 一加一揩,相差僅一字之微,而關係國計民生者,至重且大,先述於此,以醒目耳

老子曰: "治大國,若烹小鮮." (道德經: 第 60 章)

Ruling a big kingdom is like cooking a small fish.

—吳經熊譯 Laotsŭ's *The TAO and Its Virtue*.

我國之自名爲政治家者,確有庖丁之風度; Laski 輩讀此名句,必將歎老子有先見之明也.

諺云: '衙門八字開,無錢無勢莫進來!'

The yamen has its gate left ajar,
To welcome nor the poor, nor the uninfluential.

---

[1] 詳見'竹林談薈'(三) 大家揩油.

[2] Radder 之 *Newspaper Makeup and Headlines* 載一掌故云:

Hylan won the mayorality election over Curran in New York in 1921 although Curran had the support of all the leading New York papers with the exception of the *American* and *Journal*; Thomson won in Chicago in 1919 in spite of the opposition of the *Tribune* and *Daily News*, the two most influential papers. These candidates won because the political machine was *well-oiled*. (p. 112)

今之行政機關外標'禮義廉恥,'自欺欺人;內極卑鄙齷齪,禍國殃民;本章第二節亦嘗言之矣(頁 105, 106). 國人讀此諺句能不拍案驚奇耶? 俗諺又云:

只許州官放火,不許百姓點燈。[1]
The officer may raise a fire,
But the people are not allowed to light a lamp.

此在青天白日之下 (in the broad daylight), 亦復司空見慣,不足爲奇;然在西人之心目中,固咄咄怪事也.

曹鄴'官倉鼠'云:

官倉老鼠大如牛,見人開門亦不走。
In the public granaries,
The rats have grown
Almost as big as a cow
They don't run away
When they see men
Come near them.

—Teresa Li 譯 *50 Poems from the Chinese*.

宵小夜行,尙知顧忌;惟今之白日鼠[2],冠冕堂皇,肆無忌憚;但願美國之動物學家,來華參觀,攜之作爲標本焉.

聶夷中'詠田家'云:

二月賣新絲,五月糶新穀。
醫得眼前瘡,剜卻心頭肉。
In March they sell out their new silk.
In June they place new grain on the mart.

---

[1] '老學庵筆記' 卷五載:"田登作郡,自諱其名,觸者必怒.……於是舉州皆謂燈爲火. 上元放燈,許人入州治游觀;吏人遂書榜揭於市曰:'本州依例放火三日.'"

[2] 語本'水滸.'

'Tis like dressing the wounds of the skin
With slices of flesh torn from the heart!—*Ibid.*

我國發明剜肉補瘡之術,已千餘年;農村父老,世代相傳,賴此自活;聞美國醫生將不遠千里而來,以作進一步之研究也.

國人最講面子,面子與 honour 不同,林著 *My Country and My People* 中,論之甚詳. 偶讀 *What You Should Know about China*,[1] 見其中 Rule No. 6 爲:

Don't lose "face"—and help the Chinese to keep "face."

按 lose "face"[2] 卽 '失面子,' 亦曰 '丟臉.' 堂堂中華,而民有菜色,已 '把國家的面子統統丟光了.' '民有菜色' 一語,意謂 look starved and emaciated,[3] 勢難直譯,蓋洋人多食肉,外加牛乳土司,故青年莫不紅光滿面,老人類皆童顏鶴髮. 雖其六畜,亦養尊處優;今我國災區,草根樹皮羅掘殆盡,實世界之奇聞,亦降底國際地位之一主因也. 杜甫詩云:

朱門酒肉臭,路有凍死骨.
At the palace doors the smell of meat and wine;
On the road the bones of one who was frozen to death.[4]
—Waley 譯 *170 Chinese Poems*, p. 111.

際茲黨棍横行,官商合污之時代,有變本加厲者焉.

俗云: "文章自己的好,老婆人家的好." Giles 譯爲:

We love our own composition, but other men's wives.
—*Gems of Chinese Literature*, Prose.

[1] Information of Importance to Personnel of the United States Forces in the China Theater.
[2] 載於錢歌川編 '英文新辭彙,' p. 22.
[3] have a face pinched with hunger.
[4] 英諺云: "The pleasures of the mighty are the tears of the poor."

茲逐字重譯於下:

> Of the compositions mine is the best;
> As for wives the others' are better.

上一句不足爲奇,蓋英人亦未嘗不如此自誇,有文爲證:

> Suffenus has no more wit than a mere clown when he attempts to write verses, and yet he is never happier than when he is scribbling; so much does he admire himself and his compositions. And, indeed, this is the foible of every one of us, for there is no man living who is not a Suffenus in one thing or other.—Addison: *Ned Softly* (The Tatler No. 163, 1710).

至於第二句,恐碧眼金髮之女郎 (blonde) 讀之,決不願與華人結婚矣.

西人崇拜女性,[1]所謂 Ladies first,[2] 與東方重男輕女之陋習,適得其反. 莎士比亞之 *Henry VIII* 一劇云:

> Ladies, you are not merry; gentleman,
> Whose fault is this? (I. 4)
> 諸位女士,你們不高興;
> 諸位先生,這是誰的過失呢?

讀此譯文,不覺笑話也.

上述意境,屬於思想之美;梵語謂之義莊義 (Attha alamkara), 此乃譯文之內在價値也. 然譯文之能否吸引讀者,尙有賴於表現之技巧,故修鍊辭藻,亦有助於心靈之流露焉

---

[1] 參閱小泉八雲講 *The Insuperable Difficulty*.

[2] 法語 *place aux dames*, 先女後男也.

第七節 文采

杜甫用字奇妙,故有'語不驚人死不休'之說. 賈島自稱: '兩句三年得,一吟雙淚垂.'[1] 修辭之目的無他,在使譯文美化耳. 譬如林語堂著 *Between Tears and Laughter*, 自譯為'啼笑皆非,'當較'啼笑之間'為佳. Wilkie 著 *One World*, 劉尊棋譯為'世界一家,'若直譯'一個世界,'即索然無味. 莎士比亞之 *The Comedy of Errors*, 曹未風譯為'錯中錯,'亦極得體.[2] 中英修辭,各有巧妙;玆揭特色,以概其餘.

(一) 象形

文字之要素有三 曰形音義;譯音簡捷,譯義最為複雜,譯形者僅偶而見之,例如:

I. cross[3]	十字架.
fret	卍字紋.
mattock	丁字鍬;鶴嘴鋤.
T[4] square	丁字尺.
pyramid	金字塔.
II. barrel	琵琶桶.
board	馬糞紙.

[1] Two lines of poetry in three years!
Each time I sing, two streams of tears.
—Teresa Li 譯 *50 Poems from the Chinese*.

[2] '紅樓夢' 第 34 回: 情中情因情感妹妹;錯裏錯以錯勸哥哥.

[3] 1 Corinthians 1:18, "For the preaching of the *cross* is to them that perish, foolishness; but unto us which are saved, it is the power of God"

[4] 有一鄉人見 DDT 之廣告,誤讀為口口丁.

brown paper	牛皮紙.
set square	三角板.
vanishing cream	雪花膏.
plastic goods	玻璃用品.
III. 琵琶	balloon-shaped guitar.
珠茶	gun-powder tea.

日語以'弗'字譯 dollar, 蓋象 $ 之形也. Zigzag 日語譯爲'乙字形の,'或'之字形の.'英語以 cocoon 稱繭,從法譯,原義小殼.

象形爲六書之一,寓繪畫於文字,故字中往往有畫. 例如李白'蜀道難'描摹山景,數用山部之字:

1. 問君西遊何時還,畏途巉巖不可攀.

   Oh, why go you west, I pray? And when will you return?
   I fear for you. You cannot clamber over these jutting rocks.

2. 劍閣崢嶸而崔嵬,一夫當關,萬夫莫開.

   The gate of the Sword Parapet stands firm on its frightful height.
   One man defending it, a thousand men could not break it open.

—小畑薰良譯 *Li Po*, p. 112.

白居易記'臼口阻風十日'云:

江濤白浪塞江津,處處邅迴事事迍.
White billows and huge waves block the river crossing;
Wherever I go, danger and difficulty; whatever I do, failure.

—Waley 譯 *170 Chinese Poems*, p. 142.

上句水旁之字凡四,記風暴浪大也;[1]下句三用辵旁字,備見世事之難,猶云坎坷也. 再舉水旁之例於下:

1. 此處有清流激湍,映帶左右. (王羲之'蘭亭集序')

   Here are also clear streams and gurgling rapids, catching one's eye from the right and left.

   —林語堂譯 '古文小品,' p. 9.

2. 不見復關,泣涕漣漣;
   既見復關,載笑載言. (詩經: 氓風)

   When you came not, my hapless lot
   With streams of tears I mourned.
   At last your longed-for form I saw,
   And tears to smiles were turned.

   —Legge 譯 *The Book of Poetry.*

   And sometimes when I watched in vain,
   My tears would flow like falling rain;
   But when I saw my darling boy,
   I laughed and cried aloud for joy.

   —Giles 譯 *Gems of Chinese Literature*, Verse, p. 8.

3. 瞻瞻顧恃,泣涕漣漣. (魏文帝 '短歌行')

   And I am left friendless, uncared-for, alone,
   Of solace bereft, save to weep and to moan.

   —*Ibid.*, p. 22.

   To whom shall I look / on whom rely?
   My tears flow / in an endless stream.

   —Waley 譯 *170 Chinese Poems*, p. 58.

---

[1] The floods have lifted up, O Jehovah,
The floods have lifted up their voice;
The floods lift up their waves.
Above the voices of many waters,
The mighty breakers of the sea,
Jehovah on high is mighty. (*Psalms* 93:3–4)
洪水氾濫,浪濤澎湃.
赫赫在上,坐鎮四海. ('聖詠譯義初稿' 頁 67)

王維'青溪'云:'漾漾汎菱荇,澄澄映葭葦.'有水有草,英譯不復可見:

Rocked, rocked,
Moving on and on,
Into a still clearness reflecting reeds and rushes.
—Ayscough & Lowell 譯 *Fir Flower Tablets.*

以下爲草頭之例:

蘭葉春葳蕤,桂華秋皎潔。(張九齡'感遇')
The foliage of the lilies in the spring
In glowing freshness shows its vernal birth;
While in the autumn cassia-blossoms bright
Renew the beauty of the fading earth.
--Budd 譯 *Chinese Poems*, p. 141.

以下爲木部之例:

1. 東西植松柏,左右種梧桐。
枝枝相覆蓋,葉葉相交通。(孔雀東南飛)
To east and west they planted fir and yew,
To left and right they sowed the *wu-t'ung*.
The trees prospered; they roofed the tomb with shade,
Bough with bough, leaf with leaf entwined.
—Waley 譯 *The Temple and Other Poems*, p. 125.

2. 丞相祠堂何處尋?錦官城外柏森森。(杜甫'蜀相')
Where shall we find the temple erected to brave K'ung-ming?
Outside of Chengtu city hidden in cypress dim.
—Fletcher 譯 *More Gems of Chinese Poetry*, p. 100.

以下爲火部之例:

秋芙嘿然,而銀燭熒熒,已照見桃花上頰矣。(蔣坦'秋鐙瑣憶')

She kept quiet, but her cheeks became peach-red under the bright light of the silver candle.—林語堂譯'古文小品,' p. 65.

以下爲石旁之例:

采三秀兮於山間,石磊磊兮葛蔓蔓.
怨公子兮悵忘歸,君思我兮不得閒! (屈原'山鬼')

I pluck the larkspur on the hill-side, amid the chaos of rock and tangled vine. I hate him who has made me an outcast, who has now no leisure to think of me.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 35.

以下爲魚旁之例:

猗與漆沮,潛有多魚.
有鱣有鮪,鰷鱨鰋鯉.
以享以祀,以介景福. (詩經)

In Ch'i and Chü, those streams of I,
  About the warrens fish abound.
Large swarms of various kinds we see.
  The mudfish and the carp are found.

The *thryssa* and the yellow jaws,
  And sturgeons, large and lank, are there,
Which we, observant of the laws,
  Office in sacrifice, with prayer,
That Chou may hold its brightening way,
Nor o'er its fortunes come decay.

—Legge 譯 *The Book of Poetry*, p. 446.

以扌旁示動作,更爲漢字之特色. 白居易'琵琶行'云:

輕攏慢撚抹復挑,初爲霓裳後六么.
Now a light skirmish, now a long-drawn dash;
Now a flying skip, now a violent snatch.

After 'Robes of Clouds' she played a popular tune.
—吳經熊: *The Four Seasons of T'ang Poetry.*

攏撚抹挑諸字,傳聲繪神,不啻演劇也.

擬聲之字,每從口旁,故兼有形態之美;[1]例如:

> 知他訴愁到曉,啐噥噥,多少蛩聲. 訴未了,把一半,分與雁聲.
> (蔣捷'聲聲慢')
>
> Crickets chirp their grief until the dawn:
> Then their sad unfinished tale is shared
> By the melancholy voices of wild geese.
>
> —Candlin 譯 *The Herald Wind*, p. 99.

以上各家英譯,均有可取.但就形態而論,無國語之巧妙,不免相形見拙也.

切音常加口旁,以資識別;[2]例如

coffee; café	咖啡
curry	咖喱
morphine	嗎啡

England 昔譯暎咭唎、暎咭唎斯、暎咭利等;道光二十九年(1849)徐繼畬著'瀛環志略,'改稱英吉利.[3]

英語雖無偏旁,亦有類似之綴音. 如咒罵之語,常用 bl- 起音; blessed, bloody, blooming 及 blighter, blyme 諸字均是也. 其中 bloody 最爲鄙野(如 all bloody fine: 蠻好蠻好;括括叫),以 blooming 代之較爲雅馴(如 a blooming fool: '十三點'); blessed 寓有反意(如 our blessed system of conscription: 我們的兵役,眞是'阿彌陀佛'). 又 damned, dashed,

[1] 參閱第一章第二節.

[2] 梵文切音,早用口旁之字;例如'吽嗟叭呢嘛嗜.'

[3] 詳見竹村覺著'日本英學發達史'雜錄篇.

devil, 以 d- 起頭亦咒語也. dashed 較 damned 文雅, devil 已失'鬼'之原義. "What the dickens?", "What the deuce?", 與 "What the devil?" 相同;語氣極強,猶謂 '究竟怎麼樣.'[1] 以下諸例,採自 Bernard.

1. He is a *blooming* busy-body: that's what he is.
   他只是個好管閒事的寶貝:就是如此. (p. 19)
2. Well, I'm *dashed!*
   喝,眞倒霉. (p. 35)
3. Cynical! Who the *dickens* said it was cynical?
   冷刻! 那一個鬼說是冷刻? (p. 133)
4. What the *devil* do you imagine I know of philosophy?
   你們想我懂得什麼狗屁哲學? (p. 133)
5. HIGGINGS [tempting her] Such *damned* nonsense!
   CLARA Such *bloody* nonsense!
   黑董思[唆誘她]: 這種混帳的胡鬧!
   克拉喇: 這種烏龜忘八蛋的胡鬧! (p. 147)

(二) 疊字

國語以善用疊字見長;試與英語比較之.

名詞疊用,如 '人人' 等,係指全體而言,兼有誇張作用,故 '人人' 猶謂 all men 或 everybody 也. 例如:

1. 人人盡說江南好,遊人只合江南老. (韋莊 '菩薩蠻')
   All men speak
   Well of the South.
   Travelers all
   Stay in the South,
   Till they're aged.
   —Candlin 譯 *The Herald Wind*, p. 33.

[1] 詳見一矢慧: *Oaths and Curses* (in *English With Laughter*).

2. 昨夜見軍帖,可汗大點兵;
軍書十二卷,卷卷有爺名. (木蘭詩)
But last night I read the battle-roll;
The Khan has ordered a great levy of men.
The battle-roll was written in twelve books,
And in each stood my father's name.
—Waley 譯 *The Temple and Other Poems*, p. 128.
. . . in her ears did ring
The summons of last evening from the King,
Calling to arms more warriors for the west,
The name of Muh-Lan's father heading all the rest.
—Budd 譯 *Chinese Poems*, p. 124.

3. 誰知盤中餐,粒粒皆辛苦. (李紳'憫農詩')
Who knows that ev'ry grain in the bowl
Is the fruit of so much pain and toil?
—Teresa Li 譯 *14 Chinese Poems*.[1]

4. 絃絃掩抑聲聲思,似訴平生不得志. (白居易'琵琶行')
Every string was charged with subdued emotion,
And every sound pregnant with past feelings,
As if she had breathed her soul into the lute,
Until it vibrated in unison with her heart-strings.
—吳經熊: *The Four Seasons of T'ang Poetry*.

以下乃特例也:

子子孫孫　descendants; posterity; offspring.
世世代代　generation after generation.

國語雖無單複之分,實有另整之別;此類疊字用以概括全體,似可稱爲'總數' (collective number),與英語之 collective noun 相仿. 名詞獨用者,可稱爲'虛數' (generic number).

[1] *T'ien Hsia* Monthly, Jan., 1939.

疊字亦用於逐指,英語須以 by 爲之介. 如'一一'之爲 one by one, '步步'(一步步,一步一步)之爲 step by step, 不相同焉:

1. 門前遲行跡,一一生綠苔. (李白'長干行')
Do you know your foot-marks by our gate are old,
And each and every one is filled up with green moss?
—小畑薰良譯 *Li Po*, p. 153.

2. 一步一步,蘆葦森森遮滿入城路. (吳芳吉'婉容詞')
Step by step, along the city way,
Where luxuriant bulrush skirts the road.
—金尤史譯 *A Verse on Wan-Yung*, p. 19.

3. 果石石而察之,殆初無異於一拳者也;
試泉泉而尋之,殆初無異於細流者也. (金聖歎'論遊')
If we examine them one by one, we see that the stones are no bigger than the palm of one's hand and the springs are no bigger than little rivulets.
—林語堂譯'古文小品,' p. 41.

孟子曰: '旦旦而伐之,可以爲美乎?'
Hewn down day after day,—can it—the mind—retain its beauty?
—Legge 譯 *The Works of Mencius*.

此一用法最爲特殊;就結構論, '旦旦而伐之' 與英語 "noun + and" 相仿,惟涵義不同耳. 請比較:

A turn of the path and we were in a fairyland, whose existence no one a hundred yards off would have suspected.
—*New Handbook of English*, p. 409.

一轉彎,卽入仙境;百碼之外,未有意料及此者.

一般表示時間與空間之名詞,多用作末品 (tertiary);[1] 例如:

[1] 關於末品一名,參閱王力著'中國語法理論,' 上册頁 34.

1. 三百六十日,日日醉如泥。(李白'贈內')
Three hundred sixty days a year
Drunk I lie, like mud *every day*.
—小畑薰良譯 *Li Po*, p. 64.

2. 夜夜長留半被,待君夢魂歸來。(李白'清平樂')
Night after night I ever keep for him the half of my quilt,
In expectation of his spirit coming back to me in a dream.
—Smith & Kotewall 合譯 *24 Chinese Poems*.

3. 蜀江水碧蜀山青,聖主朝朝暮暮情。(白居易'長恨歌')
Are green the streams of Szechwan;
And verdant Szechwan's hills.
Yet *morn by morn* and *night by night*
What grief his bosom fills!
—Fletcher 譯 *More Gems of Chinese Poetry*, p. 125.

4. 春眠不覺曉,處處聞啼鳥。(孟浩然'春曉')
In Springtide's dreams the dawn is sweetly drowned;[1]
Till *everywhere* the songs of birds resound.
—Fletcher 譯 *Gems of Chinese Verse*, p. 135.

名詞疊用,有表示相互 (reciprocal) 關係者,英語須加 to (卽法語之 à), 例如:

面面 face to face; *tête-à-tête*.
[比較] shoulder to shoulder 並肩。

下列二例,英譯稍有變化,殊可注意:

1. 一個個面面廝覷,都軟倒了。(水滸: 第15回)
Each stared speechless at the other, and all fell feebly to the ground.—Buck 譯 *All Men Are Brothers*, p. 264.

2. 洛陽城東路,桃李生路旁。

[1] In spring we sleep a sleep that knows no dawn.

花花自相對,葉葉自相當。（宋子侯'董妖嬈'）
On the Eastern Way at the city of Lo-yang,
At the edge of the road peach-trees and plum-trees grow;
On the two sides,—flower matched by flower;
Across the road,—leaf touching leaf.
—Waley 譯 *170 Chinese Poems*, p. 55.

'詩經'中"燕燕于飛,"係一特例:

燕燕于飛,差池其羽。
之子于歸,遠送于野。
With wings, not level, spread,
  About the swallows stir.
Homeward the lady sped,
  And I escorted her.
—Legge 譯 *The Book of Poetry*.

動詞重疊,作用有三:

(1) **疊字** 或求複音之美,或作重言之用:

白鳥飄飄。（孔尚任'桃花扇'）
Some stray white birds are flitting here and there.
—Teresa Li 譯 *Poems from the Chinese*.

鶯也依依,燕也依依。[1]（葉靜宜'卜算子'）
Sadness rings in the nightingale's song!
Sadness echoes in the swallow's twitter!
—Teresa Li 譯 *60 Poems from the Chinese*.

(2) **重複** 表示動作之連續,並加強語勢;例如:

行行重行行,與君生別離。（古詩十九首）
On and on, always *on and on*.
Away from you, parted by a life-parting.
—Waley 譯 *170 Chinese Poems*, p. 39.

---

[1] '依依' 原爲形容詞,此處似作動詞用。

去去泛輕舟，飄然興自豪。（陸游'泛舟'）
Away and away I sail in my light boat;
My heart leaps with a great gust of joy.
—*Ibid.*, p. 99.

葉下斜陽照水，捲輕浪沈沈千里。（周邦彥'夜遊宮'）
Beneath the leafy trees,
The setting sun
Is shining on the lake.
The tiny ripples curl
And sink, and sink,
A thousand miles.
—Candlin 譯 *The Herald Wind*, p. 65.

(3) **片刻** 國語動詞有短時貌 (transitory aspect), 表示動作之發生,爲時甚暫;例如:

停一停 make a stop.
搖一搖 give (it) a shake.
等一等 wait a minute.
寫一寫 drop a line; jot down.

你只可嚇他一嚇，卻不要把他打傷了。（儒林外史：第3回）
You may well give him a fright, but be sure not to wound him.

休道是相親傍，若能勾湯他一湯，倒與人消災障。（西廂記：第二齣）
Not to speak the joy of embracing her,
The mere touch of her
Would be sufficient to dispel at once all trouble and misfortune!
—熊式一譯 *The Western Chamber*, p. 24.

'一'字省去，即成疊詞；請比較：

看報 read the papers.

看看報　have a look at the papers.

茲更引英語漢譯，以供玩味：

1. "Sin it is, my dear creature," says the Bishop with a shrug, taking snuff; "but consider, what a sinner King Solomon was, and in spite of a thousand wives too."

—Thackery, *The History of Henry Esmond*, Ch. XI.

監督聳聳肩，聞聞鼻煙，說道：'我的貴夫人，這樣的行爲更是罪惡；但是你要考慮，所羅門是怎樣一個的罪人，他既有了一千個老婆，還是好色.'（伍光建譯'顯理埃斯曼傳，'頁 28）

2. "But she is so clever! Just look into her eyes! What expressive eyes she has!"—Strindberg: *Compensation*.

'但是她很聰明哩！只看看她的眼睛！多麼有情啊！'（梁實秋譯'補救'）

動詞重疊，若加'看'字，則其嘗試 (tentative) 作用，更爲明顯．例如：

{ 想一想　Just think a moment.
{ 想想看　Try and think.
穿穿看　Just try it on.
再做做看　Try and do it again.

狀詞[1]重疊，應用最廣；英譯有模仿之者．例如：

1. 藹藹堂前林，中夏貯清蔭．……
遙遙望白雲，懷古一何深！（陶潛'和郭主簿'）
Shady, shady the wood in front of the Hall:
At midsummer full of calm shadows. . . .
Distant, distant I gaze at the white clouds:
With a deep yearning I think of the Sages of Antiquity.

—Waley 譯 *170 Chinese Poems*, p. 71.

2. 尋尋覓覓，冷冷清清，悽悽慘慘戚戚．乍暖還寒時候，最難將息！（李清照'聲聲慢'）

---

[1] 此所謂狀詞，包括形容詞與副詞。

Seeking seeking fumbling fumbl'ng
Cold cold pale pale
Chilly chilly cheerless cheerless choking choking
After a sudden warning up the weather has turned cold again.

—Teresa Li 譯 *50 Poems from the Chinese.*

Seek, seek: search, search:
Cold, cold: bare, bare:
Grief: grief. Cruel, cruel grief.
Now warm, then like the autumn, cold again.
How hard to calm the heart!

—Candlin 譯 *The Herald Wind*, p. 68.

第二例連用十三疊字(首四字爲動詞),複而不厭,悲絕千古.

英語雖有:

goody-goody, *a.*	僞善的.
hush-hush, *a.*	祕密的.
so-so, *a.*	平平.
pom-pom, *n.*	小口徑速射炮.
pretty-pretty, *n.*	玩具.
talkee-talkee, *n.*	咕嚕咕嚕.
tum-tum, *n.*	(印度之)輕便車.

諸字,法語亦有:

le bonbon	蓬蓬糖.
le cancan	誹謗.
le coucou	杜鵑.
le joujou	小玩意兒.
couci-couci	平平.

諸字,擬聲居多,實非常例. 至若 long, long ago, 全係強調性質. 英譯'新約'數用 verily, verily; 例如:

Verily, verily, I say with thee, When thou wast young, thou girdest thyself, and walkest whither thou wouldst; but when thou shalt be old, thou shalt stretch forth thy hands, and another shall gird thee, and carry thee whither thou wouldst not.—*St. John* 21:18.

我實實在在的告訴你：你年少的時候，自己束上帶子，隨意往來，但年老的時候，你要伸出手來，別人要把你束上，帶你到不願意去的地方。（約翰福音）

又如 yea yea, nay nay:

When I therefore was thus minded, did I use lightness? or the things that I purpose, do I purpose according to the flesh, that with me there should be yea, yea, and nay, nay? —*2 Corinthians* 1:17.

我有此意，豈是反復不定麼？我所起的意，豈是從情慾起的，叫我忽是忽非麼？（哥林多後書）

兩字疊用，英語常以 and 連繫之，例如：

I.	board and board	舷舷相摩。
	neck and neck	並肩；並駕齊驅；頡頏。
	tack and tack	（航海）繼續調向；繼續掉戧。
	soldiers and soldiers	陸海軍人。
	miles and miles	不可以道里計。
	so-and-so	某某；某事。
II.	such and such[1]	某；如此如此。
	hot and hot	滾熱。
	out-and-out	完完全全；絕對的。
	many and many a time	屢次。
III.	thus and thus	如此如此。
	more and more	愈；有加無已；蒸蒸。
	by and by	不久。

[1] 亦作 such or such.

through and through 　　屢屢;澈底。

以下爲例句:

1. Unto him that sitteth on the throne, and unto the Lamb, be the blessing, and the honour, and the glory, and the dominion, for ever and ever.—*Revelation* 5:13.

但願頌讚、尊貴、榮耀、權勢,都歸給坐寶座的和羔羊,直到永永遠遠。(啓示錄)

2. He [Heine] knew the German spirit through and through, and he knew the progress of the human spirit in Europe through and through.

—Lin Yutang: *Between Tears and Laughters*, p. 58.

海尼既詳知德國的種族精神,又熟審歐洲人心道術之隆汚。(林語堂自譯'啼笑皆非,'頁 59)

就結構言, and 與國語之'又'相仿,例如:

今宵明月圓又圓,定是我軍破胡天。(于右任'中秋薄暮黃陂道中')

The moon is very full tonight,
It is the time when our soldiers defeat the barbarians.

—盧前: *Chinese Poetry in Wartime*.

利用 and 以譯疊字,實一妙法,惟詞性不必盡同也. 例如:

1. 淚下渫渫,清涕纍纍. (孤兒行)
My tears fell and fell
And I went on sobbing and sobbing.

—Waley 譯 *170 Chinese Poems*, p. 28.

2. 靑泥何盤盤! 百步九折縈岩巒. (李白'蜀道難')
How the Green Mud path turns round and round!
—There are nine turns to each hundred steps.

—小畑薰良譯 *Li Po*, p. 111.

但狀詞疊用,英語一般以單字或仂語表示之. 例如:

1. 桃之夭夭,灼灼其華.
   之子于歸,宜其室家. (詩經)

   Graceful and young the peach tree stands;
   How rich its flowers, all gleaming bright!
   This bride to her new home repairs;
   Chamber and house she'll order right.

   —Legge 譯 *The Book of Poetry*, p. 6.

2. 老冉冉其將至兮,恐脩名之不立. (屈原'離騷')

   As old age steadily approaches me,
   So I do fear I'll fail to make a name!

   —林文慶譯 The *Li Sao*.

3. 子路問曰: "何如斯可謂之士矣?" 子曰: "切切偲偲,怡怡如也." (論語)

   Tsŭ Lu asked: "What qualities must one possess to be entitled to be called an educated man?"

   "He who is earnest in spirit, persuasive in speech, and withal of gracious bearing."

   —Soothill 譯 *The Analects of Confucius*.

4. 木欣欣以向榮,泉涓涓而始流. (陶潛'歸去來辭')

   Here the trees, happy of heart, grow marvellously green, and spring water gushes forth with a gurgling sound.

   —林語堂譯 '古文小品,' p. 3.

5. 葉燮燮以去條,氣淒淒而就寒. (陶潛'閑情賦')

   The leaves are gradually falling from the branches and there is a bite in the cold air.

   —林語堂譯 *A Nun of Tai Shan Etc.*, p. 244.

6. 雲青青兮欲雨,水澹澹兮生煙. (李白'夢遊天姥吟留別')

   Black are the sombre clouds, waiting the rain to pour.
   Placid the water still; above it the mist wraith lags.

   —Fletcher 譯 *More Gems of Chinese Poetry*, p. 22.

7. 終日昏昏醉夢間,忽聞春盡强登山. (李涉'題鶴林寺僧室')

Waking from mingled dreams and fumes
of a long-drawn drunken bout,
I heard that spring was dying fast
and forthwith hied me out.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 185.

8. 勢利長草草，何人訪幽獨？（司空圖'秋思'）
The world is getting more snobbish than ever;
Who will call upon a solitary castaway?

—Teresa Li 譯 *50 Poems from the Chinese.*

9. 林花謝了春紅，太匆匆！（李煜'相見歡'）
Vernal redness is faded from the flowers.
Ah, why so soon?—*Ibid.*

10. 聲入霜林，簌簌驚梅落。（張先'醉落魄'）
But music penetrates.
The frosty woods,
And startled plums
Fall pattering down.

—Candlin 譯 *The Herald Wind*, p. 44.

11. 縱一葦之所如，凌萬頃之茫然。浩浩乎如馮虛御風，而不知其所止；飄飄乎如遺世獨立，羽化而登仙。（蘇軾'赤壁賦'）
We let our boat float along, sailing over the vast expanse, fascinated by the sensation that we were riding on air, with the wind as our chariot, bound we knew not whither. Light and airy, it seemed that we had forsaken the world, and were flying unfettered through the air like the Immortals.

—Clark 譯 *The Prose Poetry of Su Tung-p'o*, p. 126.

12. 月色溶溶夜，花陰寂寂春。[1]（西廂記：第三齣）
This is a beautiful moonlight night,

---

[1] How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

—*The Merchant of Venice*, V. 1.

And the shadows of the flowers quietly fall.

—熊式一譯 *The Western Chamber*, p. 86.

13. 細雨綿綿,望天如隔水晶 . (吳經熊'詠春雨')

The rain falls softly in endless threads of silk.

The face of the sky is veiled like that of a bride.

—溫源寧譯 *Six Poems of John C. H. Wu.*

14. 鶉之奔奔,鵲之彊彊. '(詩經)

How bold the quails together rush,

Each fighting for his mate!

How strong the magpies, battling fierce

Upon the same debate!

—Legge 譯 *The Book of Poetry.*

就作者瀏覽所及,重言以'茫茫''悠悠'四字,最爲常用:一則象徵國家之前途,一則反映國民之心境,非偶然也。茲各錄數例於下:

1. 四顧何茫茫!秋風搖百草. (古詩十九首)

The autumn winds shake the hundred grasses.

On every side, how desolate and bare!

—Waley 譯 *170 Chinese Poems*, p. 44.

2. 山河滿月中,平原獨茫茫. (陶潛'擬古')

Here hills and streams the observer hold,

Or boundless prairie mocks the eyes.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 47.

3. 天蒼蒼,野茫茫,風吹草低見牛羊. (敕勒歌)

The sky is gray, gray:

And the steppe wide, wide:

Over grass that the wind has battered low.

Sheep and oxen roam.

—Waley 譯 *170 Chinese Poems*, p. 93.

4. 登高壯觀天地間,大江茫茫去不還. (李白'廬山謠')

I ascend the high place and look out on heaven and earth.

Lo! the waters of the great Kiang flow on and on never to return.

—小畑薰良譯 *Li Po*, p. 162.

5. 城上高樓接天荒，海天愁思正茫茫。（柳宗元'登柳州城樓'）

This tower high o'er the city conjoins the desert round.

Yon river, like my sorrow, flows up to heaven's bound.

—Fletcher 譯 *More Gems of Chinese Poetry*, p. 156.

6. 醉不成歡慘將別，別時茫茫江浸月。（白居易'琵琶行'）

The more we drank, the deeper we sank in despair,

For every cup brought our parting nearer,

At last, as I stood up to say goodbye,

I saw the pale face of the moon in the river.

—吳經熊: *The Four Seasons of T'ang Poetry*.

7. 茫茫何處？這邊樓樓鑿；那邊緊緊門戶。（吳芳吉'婉容詞'）

In the boundless vast whereto my steps?

Here, the snoring's heard: they're sound asleep;

There, the door is locked and bolted fast.

—余尤史譯 *The Verse of Wan-Yung*, pp. 17–18.

1. 青青子衿，悠悠我心。

縱我不往，子寧不嗣音？（詩經）

You student, with the collar blue,

Long pines my heart with anxious pain.

Although I do not go to you,

Why from all word do you refrain?

—Legge 譯 *The Book of Poetry*.

2. 戚戚抱羸病，悠悠度朝暮。（白居易'村居臥病'）

Sad, sad—lean with long illness;

Monotonous, monotonous—days and nights pass.

—Waley 譯 *170 Chinese Poems*, p. 120.

8. 顧此耿耿在，仰視浮雲白。

悠悠我心憂，蒼天曷有極！（文天祥'正氣歌'）

And so I remained firm, gazing at the white clouds floating over my head, and bearing in my heart a sorrow boundless as the sky.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 208.

4. 風裏落花誰是主?思悠悠!（李璟'攤破浣溪紗'）

The flowers are falling in the wind,
Like guests taking leave
Of a world without a host.
My thoughts lengthen to eternity.

—Teresa Li 譯 *50 Poems from the Chinese*.

鑲疊爲國語之又一特色;依其結構,可分數類:

(1) 形容詞＋末品,例如:

黑測測;黑漆漆;黑魆魆;黑突突
as black as one's hat; as dark as night.

嬌滴滴 with airs and graces.
羞答答 look coy.
熱騰騰 boiling hot.

(2) 複辭末字重複,例如:

慌張張 helter-skelter; hurry-scurry.
活潑潑 lively; sprightly; alive and kicking.
悲切切[1] grievous.

(3) 主語＋述語,例如:

眼睜睜 with strained eyes; with one's eyes wide open.
淚汪汪 with tears in one's eyes.
淚紛紛 with one's face bathed in tears.

(4) 動詞＋末品,例如:

醉醺醺 tipsy; under the influence of liquor.

---

[1] 試比較'戰兢兢'與'戰戰兢兢;'譯文詳後.

笑呷呷 laughingly; smilingly.

此類鑲疊,善於繪景繪色,西語之所不及也．詩文中僅偶而用之,元曲則俯拾卽是．略舉數例,以見英譯之難也:

1. 雲容容兮而下,杳冥冥兮羌晝晦．（屈原'山鬼'）
   The clouds float beneath my feet, and all around is wrapped in gloom.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 35.

2. 還顧望舊鄉,長路漫浩浩．（古詩十九首）
   I turn and look towards my own country:
   The long road stretches on for ever.
   —Waley 譯 *170 Chinese Poems*, p. 42.

3. 綠依依牆高柳半遮;靜悄悄門掩淸秋夜;
   疎剌剌林梢落葉風;昏慘慘雲際穿窗月．（西廂記: 第 16 齣）
   Green indeed are the willows which half conceal the high wall.
   Profound is the silence of this beautiful autumn night outside the door.
   Gentle is the breeze which makes the leaves fall from the branches of the trees.
   Melancholy are the rays of the moon in the clouds as they pass through the window.
   —熊式一譯 *The Western Chamber*, pp. 213–214.

4. 驚覺我的是顫巍巍竹影兒走龍蛇; 原來是虛飄飄莊周夢蝴蝶．絮叨叨促織兒無休歇;韻悠悠砧聲兒不斷絕．痛煞煞傷別,急煎煎好夢兒應難捨! 冷淸淸的咨嗟;嬌滴滴玉人兒何處去也?（仝前）
   Tremulously, like the wriggling of dragons and snakes, move the shadows of the bamboos.
   I am transported into space like the Philosopher Chuang when he dreamt that he was a butterfly.
   Incessant is the chirping of the cricket.

Never-ending is the distant sound of the beating on the washing-stone.

Painful indeed are the sorrows of separation.

Full of agitation, it was only natural that I wished to cling to my dream.

Left entirely alone, I sadly sigh.

Oh, where now is my charming and precious beauty?

—*Ibid.*, p. 214.

茲更引'西廂記'譯文兩種比較之:

(鶯鶯)這相思何時是可? 昏鄧鄧黑海來深;白茫茫陸地來厚;碧悠悠晴天般闊。

(俺娘呵)將顫巍巍雙頭花蕊搓,香馥馥同心縷帶割。長攙攙連理瓊枝挫。(第七齣)

1. When will my love-sickness receive its cure?
   My sorrow is as profound as the black sea,
   As extensive as the earth,
   And as immense as the azure sky!

   ....

   You are crumping the tender twin buds of the flower,
   Severing the fragrant lover's knot,
   And destroying the two beautiful branches joined together in union.

   —熊式一譯 *The Western Chamber*, pp. 91-92.

2. My sorrow is deep as the murky sea,
   As vast as the earth,
   And as boundless as the blue heavens above.

   ....

   She has crushed the tender buds of the twin blossoms.
   And she has severed the cord which bound together.
   Two hearts fragrant with their love.

   —Hart 譯 *The West Chamber*, p. 82.

按熊譯喜從原文,宜於對照; Hart 譯文,上段似讚美詩,雋永古樸,別有其美.

形容複辭,分而疊用,含有非常之意. 試比較之——

明白	plain, obvious.
明明白白	as plain as ABC (as a pikestaff).
清楚	clear.
清清楚楚	as clear as day (as daylight).
親密	intimate; cordial.
親親密密	near and dear.
體面	splendid.
體體面面	in all its splender (*or* glory).
忙碌	busy.
忙忙碌碌	as busy as a bee.
完全	perfect.
完完全全	out and out; as perfect as perfect can be.
的確	certainly; to be sure.
的的確確	as sure as mud; as sure as eggs is eggs.
許多	many.
許許多多	a great many.
永遠	for ever.
永永遠遠	for ever and ever.

茲更舉用例於下:

1. 戰戰兢兢,日謹一日。 (堯戒)

With trembling heart and cautio s steps
Walk daily in fear of God. . . .
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 13.

2. 戰戰兢兢[1],如臨深淵,如履薄冰。 (詩經)

---

[1] And I was with you in weakness, and in fear, and in much trembling. —1 *Corinthians* 2:3.

我在你們那裏,又軟弱,又懼怕,又甚戰兢. (哥林多前書)

With fear and caution should we tread,
Like men above some torrent's bed,
Or those upon thin ice who go.
—Legge 譯 *The Book of Poetry*, p. 252.

8. 見安排著車兒馬兒不由人熬熬煎煎的氣。
有甚麼心情花兒靨兒打扮的嬌嬌滴滴的媚！
準備着被兒枕兒則索昏昏沈沈的睡。
從今後衫兒袖兒都揾做重重疊疊的淚。
兀的不悶殺人也麼歌！悶殺人也麼歌！
久已後書兒信兒索與恓恓惶惶的寄！（西廂記：第15齣）

Wh n I have seen the carriage and horse ready to start,
How can I fail to feel full of anguish and sorrow?
And how can I have the heart to make myself look beautiful and charming?
All I want is to prepare my coverlet and my pillow
And have a sound sleep.
Who cares that my robe and its sleeves are wet through with my ne er-ceasing tears?
Oh! how sorrowful unto death am I!
Yea unto death!
Later on I will write to him and give him tidings,
Sad and lonely though I may feel!
—熊式一譯 *The Western Chamber*, p. 192.

'馬馬虎虎'四字,足以代表我國之民族性,幽默大師林語堂切其音爲 *m mahuhu*——

For if the kitchen gods could be *mamahuhu*, why should not the Yu-huang Shangti (玉皇上帝) be *mamahuhu* also?[1]

綜上以觀,疊字實爲國語之特色;英語漢譯,常利用之.茲錄'聖經'爲例:

---

[1] *The Little Critic*, Second Series, p. 737.

1. Have mercy upon me, O Lord;
   For I am weak: O Lord, heal me.
   For my bones are vexed.
   My soul is also sore vexed.—*Psalms* 6:2–3.
   垂憐茲荏弱,康復此殘形。
   我骨慄慄戰,我心惴惴驚。('聖詠譯義初稿,'頁 3)
2. The sorrows of hell compassed me about:
   The snares of death prevented me.—*Psalms* 18:5.
   幽冥之索綯重重,死地之羅網紛紛。(頁 10)
3. Give unto the Lord the glory due unto his name;
   Worship the Lord in the beauty of holiness.
   —*Psalms* 29:2.
   聖名馥馥,稜威赫赫。
   肅雍拜主,被爾黼黻。(頁 17)
4. But the wicked shall perish,
   And the enemies of the Lord shall be as the fat of lambs:
   They shall consume;
   Into smoke shall they consume away.—*Psalms* 37:20.
   群小自作孽,敢與主為敵。
   夭夭復灼灼,一開即凋落。
   茅草亂蓬蓬,一燒便成空。(頁 23)
5. Their inward thought is, that their houses shall continue for ever.
   And their dwelling-places to all generations;
   They call their lands after their own name.
   —*Psalms* 49:8.
   意謂基業固,第宅保萬世。
   孳孳求田舍,瑣瑣標名字。(頁 33)
6. Day and night they go about it upon the walls thereof:
   Mischief also and sorrow are in the midst of it.
   —*Psalms* 55:10.
   營營城垣上,晝夜不曾息。
   悠悠都邑中,觸目皆罪孽。(頁 37)

7. My soul longeth, yea, even fainteth for the courts of the Lord.—*Psalms* 84:2.

夢魂依依,庭闈靄靄. (頁 59)

8. Woe for the earth and for the sea: because the devil is gone down unto you, having great wrath, knowing that he hath but a short time.—*Revelation* 12:12.

地與海有禍了,因爲魔鬼知道自己的時候不多,就氣忿忿的下到你們那裏去了. (啓示錄)

9. Master, we know that thou sayest and teachest rightly, and acceptest not the person if any, but of a truth teachest the way of God. (*St. Luke*, 20:21)

夫子,我們曉得你所講所傳都是正道,也不取人的外貌,乃是誠誠實實傳上帝的道. (路加福音)

(三) 雜 例

詩人狀物,多用疊字;騷人進而用駢字;至漢人則雙聲疊韻,紛至沓來. 今駢文雖廢,駢語尙有存者;英譯應以簡潔爲主,不宜全譯.

(1) **對偶** 上下之意義,相反而相成.

陽奉陰違	pay Chinese compliments.
大同小異	much alike; almost identical; substantially the same.
厚此薄彼[1]	make invidious distinctions; treat people with discrimination.
重男輕女	treat women as inferior to men.
男尊女卑	Man is superior to woman. Man predominates over woman.

[1] Not that I loved Caesar less, but that I loved Rome more. (Shakespeare, *Julius Caesar*, III. 2.)

朝令暮改 be *inconstant* (*fickle*) in policy.

朝生暮死 be born today and die tomorrow; be short-lived.

古往今來 in all ages; at all times; since remote antiquity.

神出鬼沒 appear and disappear all of a sudden; be preternaturally swift; be elusive.

(2) **假對** 形似駢偶,引伸其義,以廣活用.

I. 醉生夢死 dream one's life away.

冷嘲熱諷 biting irony.

東騙西拐 bamboozle everybody.

横闖直撞 run against; dash against; collide with.

有進無退 burn one's boat.

澈頭澈尾 through and through; out and out.

II. 借公濟私 practice jobbery; graft.

挖東補西 rob Peter to pay Paul.

大才小用 cut blocks with a razor.

小題大做 make a mountain of a molehill; make a might fuss about nothing.

一刀兩斷 take a drastic measure; cut the Gordian knot.

(3) **意複** 上下襯托,同指一事:

人山人海 a sea of faces.

出類拔萃 rise above the herd.

捕風捉影 catch at shadows.

煙消雲散 vanish into thin air.

胡思亂想 muddle.

半信半疑 half in doubt.

自暴自棄 abandon oneself to despair; give oneself up to despair.

四通八達 stretch in all directions; be accessible from all directions.

旁證博引	load one's page with reference; *cite* (*refer to*) various authorities.
獃頭獃腦	pudding-headed; muddle-headed.
家喻戶曉	be a household word.
無黨無派	non-partisan.

再引文例於下:

1. 更千秋萬歲兮[1],安知其不穴藏狐貉與鼯鼪?(歐陽修'祭石曼卿文')

A thousand, ten thousand years hence, the fox and the badger will burrow into thy tomb, and the weasel make its nest within.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 166.

2. 不見時準備着千言萬語,得相逢卻變做短歎長吁.(西廂記: 第 20 齣)

When I did not see him
I had already prepared no end of things to say to him;
But now we have met
All is changed to nothing but long and deep sighs.

—熊式一譯 *The Western Chamber*, p. 259.

(4) 鑲嵌 以數字嵌複辭,化板爲活,亦西語之所未有也:

乾淨[2]	clean; cleanly.
一乾二淨	clean as a hound's tooth; clean as a penny.
長短	length[3]; relative length; merits and demerits.
一長二短	the general effect and the minute details.

[1] Blessed be Jehovah, the God of Israel,
From everlasting and to everlasting.
Amen, and Amen.—*Psalms* 41:13.
可頌惟主,義塞之神.
千秋萬歲,德威日新.('聖詠譯義初稿,' 頁 27)

[2] 倒不如死了乾淨.('紅樓夢' 第 111 回)
I would rather die to pay all debts.

[3] the long and the short: 全體,要領,節略.

接連	in succession; continually; consecutively.
接二連三	in quick (*or* rapid) succession; in an unbroken line.
瞎話	gammon; fudge.
瞎三話四	talk rot; talk nonsense; Hear him talk!
低下	low; at the botton.
低三下四[1]	lowly; humble; hedge-born.
對面	face to face.
三對六面	in the face of the world; in the presence of a large company.
分裂	be disunited; split; break up.
四分五裂	be disrupted; be torn asunder.
平穩	stable; steady.
四平八穩	steady as rock.
亂糟(糟)	tumultuous.
亂七八糟	higgledy-piggledy; pell-mell; in a muddle; a pretty kettle of fish.
顛倒	upside down.
七顛八倒	topsy-turvy; heels over head.
手腳	hand and foot.
七手八腳	helter-skelter; hurry-scurry.
零落	be ruined; go to ruin.
七零八落	go to rack and ruin.
辛苦	hardships; toil.
千辛萬苦	indiscribable hardships; intense application.
變化	change.
千變萬化[2]	chop and change; kaleidoscopic, proteau, ever-changing; versatile.

有以天地爲鑲嵌者,極其誇張之能事,例如:

---

[1] 不三不四: neither fish nor flesh.

[2] 列子:周穆王: "千變萬化,不可窮極."

歡喜 rejoice; be delighted; be glad.
歡天喜地 be in raptures.

驚動 startle.
驚天動地 shake the spheres; startle the world.

間有鑲加虛字者,例如:

容易 easy.
共容且易[1] easy as ABC; easy as damn it.

寃枉 accuse falsely; wrong.
寃哉枉哉![2] What an outrageous fabrication! do one wrong.

優遊 in a leisurely manner; at one's ease.
優哉遊哉! In what a leisurely manner he is!

平常 common; commonplace.
平者常也 platitudinous; nothing strange.

荒唐 absurd.
荒乎其唐 How absurd!

modern 摩登.
摩而登之 go completely modern.

俗語中尙有贅語,表現有力;例如:

糊塗 muddy.
糊裏糊塗[3] be in a muddle; muddle-headed.

齷齪 dirty; filthy.
齷裏齷齪 all dirty; slatternly.

古怪 queer; odd.
古裏古怪 grotesque; fantastic; odd-looking.

神氣 airy.
神氣活現[4] hoity-toity; highty-tighty.

---

[1] '何典' 卷四: "這個共容且易."
[2] 仝上卷九: "他們不過奉官差遣;打殺他也寃哉枉哉!"
[3] a devil of a mess, 一塌糊塗. (林語堂譯 '賣花女,' p. 25)
[4] 吳語曰 '神氣活曉現.'

{傻	silly.
{傻不機機的[1]	egregiously silly.
一楊括子	*en bloc.*

英語無騈語,有之如:

much (*or* great) cry and little wool	勞而無功。
neither more nor less	不多不少。
more dead than alive	精疲力盡。

者,寥寥可數. 玆更自'英漢模範字典,'選錄譯例,以見國人之喜用騈語也:

I. effete *a.*	精疲力盡的。
ephemeral	朝生暮死的。
fȧr-fetched	牽強附會的。
inveterate	根深蒂固的。
lackadaisical	工愁善病的。
ramshackle	東倒西歪的。
versatile	多才多藝的。
rare	半生半熟的。
II. ajar *adv.*	半開半掩。
III. smatter *n.*	一知半解。
IV. mince *v.t.*	半吞半吐。
bandy	打來打去。
shuffle	推來推去。

以下爲例句:

1. But the expense both of preparing this military force in time of peace, and of employing it in time of war, is very different in the different states of society, in the different periods of improvement.

—Smith: *The Wealth of Nations,* Vol. II, p. 182.

時平之簡軍實,有時之卽疆埸,皆不能無所費;而所費之多寡

[1] 北平話. 比較 a nincompoop.

奢儉，隨其羣治理之深淺，民智之高下，境土之大小爲異．不可混而同之也．（嚴復[1]譯‘原富’，頁 686）

2. Surely men of low degree are vanity, and men of high degree are a lie.
In the balances they will go up;
They are altogether lighter than vanity.
—*Psalms* 62:9.

貧富貴賤皆泡影，泡影爲重人生輕．
若衡二者天平上，人生應升泡影沈．
（‘聖詠譯義初稿，’頁 42）

3. What we need above all is a theory of the rhythm of life and of the unity and interrelatedness of all things.
—Lin Yutang: *Between Tears and Laughter*, p. 59.

我們所最需要的，就是陰陽消長，禍福倚伏，萬物齊一，復歸本原的哲理．（林語堂自譯‘啼笑皆非，’頁 62）

就大較言，英語之美在於爽利，國語之美在於勻稱.[2] 方余求學時，喜讀‘拊掌錄’（Irving's *Sketch Book*），譯文之美，令人心折；其中佳句，今猶未忘，茲錄一段爲例．

Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and set led, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes when the rest of the landscape is cloudless, they will gather a hood of gray vapours about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.—*Rip Van Winkle*.

---

[1] 嚴譯名著，雖多屬社會科學，均以文采見稱，毋用介紹．
[2] 關於勻稱，容於第三章第六節中論之．

四時代謝,及旦晚陰晴,山容輒隨物候而變,因之村莊中承家之婦,恆視此山若寒暑表焉。若在晴穩時,則山色青紫駁辭,接於蔚藍之中,容翠爽肌;或天濟無雲,則峯尖如被雲巾,蔚然作白氣,斜日倒燭,則片雲直幻為圓光,周轉巖頂,如仙人之現其圓明焉者。(林紓魏易合譯)

吳經熊新譯'聖詠,'亦匠心獨運,極修辭之能事. 以下二列,若與原譯詩篇對照,尤饒樂趣:

1. Thou hast anointed my head with oil.
   My cup runneth over.

   —*Psalms* 23:5.

   [原譯] 你用油膏了我的頭,使我的福杯滿溢。
   [吳譯] 靈膏沐我首,玉爵盈欲流。(頁 14)

2. Yea, the sparrow hath found her a house;
   And the swallow a nest for herself, where she may lay her young.

   —*Psalms* 84:3.

   [原譯] 在你祭壇那裏,麻雀為自己找着房屋。燕子為自己找着房屋,燕子為自己找着抱雛之窩。
   [吳譯] 啁啁之雀,樂主之廬.
   燕亦來巢,言哺其雛. (頁 59)

綜上以觀,凡上乘譯品,不啻創作;惟其如此,故原文之眞之善之美,方能保持不墜. 或謂譯文之與原著,猶水之與酒,一則清淡無味,一則滋味醇厚;[1] 其實同為創作,何嘗有醇酒清水之分? 夫譯文之變水也,必屬下乘,豈可與上乘者混為一談. 讀者偏見,先入為主,應加糾正! 茲進而論風格之美,以實吾說.

[1] Water, except by the miracle of style, does not become wine.
—H. S. Canby: *Designed for Reading*.

第三章

風格之美

風格 (style) 者,表現之藝術也. 就狹義言,風格爲個性之流露;如莊子孤僻高傲,故其文遠奧超詣;屈原忠愛纏綿,故其文哀感頑豔. 杜甫'詩雄而正,'李白'詩豪而逸.'[1] 法國博物家 Buffon 嘗謂

> Le style, c'est l'homme.
> (Style is the man.)

此卽'文如其人'之意. 就廣義言,作風隨時代而變遷,亦視民族而轉移. 漢賦華衍,唐詩豪放,宋詞淸奇,元曲綺麗;此由於時代之不同也. 中國文學典雅精約,英國文學浪漫幽默,法國文學寫實縝密,俄國文學深遠自然;此由於民族之不同也. 本章以文藝批評之方法,分譯品之風格爲六大派: (1) 古典主義 (Classicism), (2) 浪漫主義 (Romanticism), (3) 象徵主義 (Symbolism), (4) 寫實主義 (Realism), (5) 自然主義 (Naturalism), (6) 唯美主義 (Esthecism); 比較硏討,期爲譯界闢一新途徑焉.

第一節 古典派

古典派之譯作,尊傳統,重規律. 譬如嚴復所譯名著,一本古文義法,其中'天演論'一書,"乃駸駸與晚周諸子相上下"

[1] 見'歲寒詩話.'

(吳汝綸語). 林紓所譯名著,章句整齊,帶史漢筆法,試引一段爲例:

It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighbouring stubble-field.—W. Irving: *The Legend of Sleepy Hollow.*

時爲肅晨,秋色爽目;泬寥蒼蒼,四面黃綠,曲繪豐稔之狀. 林葉既赭,時亦成丹,夜來霜氣濃也. 野鶩作羣,橫亙天際而飛;松鼠盤枝,嘖嘖作聲. 金橘之根,鵪鶉呼偶,時時趯出樹外. ('拊掌錄,' 頁 24)

吳經熊譯 '聖詠譯義初稿' 間有古典派之色彩,茲舉數例下:

1. O give thanks unto Jehovah, for he is good:
For his lovingkindness endureth for ever.
—*Psalms* 107:1.

[原譯] 你們要稱謝耶和華,因他本爲善. 他的慈愛,永遠長存. (舊約:詩篇)

[吳譯] 浩浩其天,淵淵其淵.
心感我主,仁澤縣縣. (頁 77)

此節三用疊字,頗有 '詩經' 作風. '詩經: 黍離' 云:

悠悠蒼天,此何人哉?

2. *He that* sweareth to his own hurt, and changeth not.
—*Psalms* 15:4.

[原譯] 他發了誓,雖然自己吃虧,也不更改.

[吳譯] 一言九鼎重,得失非所患. (頁 8)

此節用字具體,富於古典色彩.

3. They that trust in their wealth,
And boast themselves in the multitude of their riches;
None of them can by any means redeem his brother,
Nor give to God a ransom for him.

—*Psalms* 49:6-7.

[原譯] 那些倚仗財貨自誇錢財多的人,一個也無法贖自己的弟兄,也不能替他將贖價給 神.

[吳譯] 財富安足恃?不得贖昆弟.
黃金高北斗,未足賂天帝. (頁 33)

按李白詩云:

黃金高北斗,不惜買陽春.

吳博士亦曾譯之如下:

Had I the yellow metal piled up to the stars,
I shall use it to buy youth and spring.

—*More Pathos than Humour.*

Herbert A. Giles 所譯 *Gems of Chinese Literature*, Verse, 亦時露古典作風. 玆引李白'月下獨酌'爲例:

LAST WORDS

花間	An arbour of flowers
一壺酒,	and a kettle of wine:
獨酌	Alas! in the bowers
無相親.	no companion is mine.
舉杯	Then the moon sheds her rays
邀明月,	on my goblet and me,
對影	And my shadow betrays
成三人.	we're a party of three!
月既	Though the moon cannot swallow
不解飲,	her share of the grog,

影徒 And my shadow must follow
隨我身; wherever I jog.
暫伴 Yet their friendship I'll borrow
月將影, and gaily carouse,
行樂 And laugh away sorrow
須及春. while spring-time allows.
我歌 See the moon—how she glances
月徘徊, response to my song;
我舞 See my shadow—it dances
影零亂. so lightly along!
醒時 While sober I feel,
同交歡, you are both my good friends;
醉後 When drunken I reel,
各分散. our companionship ends,
永結 But we'll soon have a greeting
無情遊, without a goodbye,
相期 At our next merry meeting
邈雲漢! away in the sky.

典雅簡潔,格律整齊,爲古典派之特色; Giles 此譯,兼而有之.

'左傳'之筆墨,不期與英譯'聖經'相若;兩者均古典作品也. 左傳成公十六年,晉楚戰於鄢陵,夾敍夾記,與'舊約:撒母耳記下'第 18 章 24 節以下所載,如出一人之手;特引錄之:

> 楚子登巢車以望晉軍,子重使大宰伯州犂侍於王後. 王曰: '騁而左右,何也?' 曰: '召軍吏也.' 皆聚於中軍矣; 曰: '合謀也.' 張幕矣; 曰: '虔卜於先君也.' 撤幕矣; 曰: '將發命也.' 甚囂且塵上矣; 曰: '將塞井夷竈而爲行也.' 皆乘矣; 左右執兵而下矣, 曰: '聽誓也.' '戰乎?' 曰: '未可知也.' 乘而左右皆下矣; 曰: '戰禱也.'

> And David sat between the two gates: and the watchman went up to the roof over the gate unto the wall, and lifted up his eyes, and looked, and behold a man running alone.
>
> And the watchman cried, and told the king. And the king said, If he *be* alone, *there is* tidings in his mouth. And he came apace, and drew near.
>
> And the watchman saw another man running: and the watchman called unto the porter, and said, Behold *another* man running alone. And the king said, He also bringeth tidings.
>
> And the watchman said, Methinketh the running of the foremost is like the running of Ahimaaz the son of Zadok. And the king said, He *is* a good man, and cometh with good tidings.—*2 Samuel* 18:24–27.[1]

1887 年時,英國 *The Fortnightly Review* 曾詢 Thomas Hardy 愛讀之書, Hardy 謂:記敍文之佳,莫過於'撒母耳記下'第十八章云.

中西之古典,有類似者,如 the Patience of Job[2] 卽'百忍'[3] 也. '百忍'或譯爲 Hundred patience,[4] 則屬自然派矣. 以下爲古典對譯之例:

月下老人 Hymen.
武陵桃源 an Arcadia; a Utopia; an Elysium.
管鮑之交 Damon and Pythias.

---

[1] 大衛正坐在城甕裏;守望的人上城門樓的頂上,舉目觀看,見有一個人獨自跑來,守望的人就大聲告訴王. 王說:'他若獨自來,必是報口信的.'那人跑得漸漸近了,守望的人又見一人跑來,就對守城門的人說,又有一人獨自跑來. 王說:'這也必是報信的.'守望的人說:'我看前頭人的跑法好像撒督的兒子亞希瑪斯的跑法一樣.'王說:'他是個好人,必是報好信息.'(舊約)

[2] 見舊約 *The Book of Job*, Ch. 38–40.

[3] 見'舊唐書:孝友傳.'

[4] 參閱林語堂 *The Little Critic*, First Series, p. 29.

To carry coals to New Castle, '綜合英漢大辭典' 譯爲 "持布鼓而過雷門", 倘無國學根底者,恐不知何所云也.

Petticoat government, '英漢模範字典' 譯爲 '婦女操權,' 寫實派也;又譯爲 '牝雞司晨,' 象徵派也;其例句 "He is under petticoat government," 譯爲 '彼有季常之癖,' 則爲古典派矣. 蘇軾詩有 '忽聞河東獅子吼' 句,指陳季常妻而言也.

自然派與古典派,風趣迥異,試比較之:

1. Shakespeare's Hamlet.

[自然派] 漢姆萊特 (曹未風譯)

[古典派] 天仇記 (邵挺譯)

2. Make him think his swan a crow. (Tales from Shakespeare)

[自然派] 使渠知渠所謂鵠者乃鴉耳.[1]

[古典派] 使渠知其意中人乃遼東豕耳.[1]

3. Cast pearls before swine.

[自然派] 以珠投豕.

[古典派] 明珠暗投.

4. *L'homme propose, et Dieu dispose.* (法諺)

[自然派] Man proposes, and God disposes.

[古典派] 謀事在人,成事在天.

5. And judge not, and ye shall not be judged; and condemn not, and ye shall not be condemned: release, and ye shall be released: give, and it shall be given to you.—*St. Luke* 6:37-38.

[自然派] 你們不要論斷人,就不被論斷;你們不要定人的罪,就不被定罪;你們要饒恕人,就必蒙饒恕;你們要給人,就必有給你們的. (路加福音)

---

[1] 二例俱見甘永龍釋註 '莎氏樂府本事' 釋義, p. 32.

［古典派］a. 我不評人，人不評我；我不咎人，人不咎我；我能餽人，人亦餽我；我能給人，人亦給我。

b. 評人者，人亦評之；咎人者，人亦咎之；餽人者，人亦餽之；給人者，人亦給之。

孟子謂："殺人之父，人亦殺其父；殺人之兄，人亦殺其兄."[1] 又謂："愛人者，人恆愛之；敬人者，人恆敬之."[2] 以上 a, b 二例，卽仿此句法. 與古典派對稱者，曰浪漫派.

第二節 浪漫派

浪漫派之譯作，憑主觀，重感情. 先述主觀. 主觀者，譯者憑其印象，對原文有所發揮之謂也. 如'聖詠'第一首云：

And he shall be like a tree planted by the streams of water,
That brings forth its fruit in its season.—*Psalms* 1:3.

［原譯］他要像一棵樹栽在溪水旁，按時結果子.（舊約：詩篇）

［吳譯］譬如溪畔樹，及時結嘉實.（'聖詠譯義初稿,' 頁 1）

上文以'嘉實'譯 its fruit，可謂善體原意. Fruit 含有嘉實之意，語言學上稱爲 elevation（意義的昇華）；反之，則爲 degeneration（意義的變質）. 例如 villain（惡徒）原指 farm labourer, knave[3]（無賴）原指 boy，現均含貶意. 又如 fellow 本指 partner，原義猶存於 fellow-ship, fellow-Christian（教友）諸字，但今已變質，卽作'傢伙'解矣.

王績'野望'云：

---

[1] All they that take the sword shall perish with the sword.—*St. Matthew* 26:52.

凡動刀的，必死在刀下.（馬太福音）

[2] "He who loves others is constantly loved by them. He who respects others is constantly respected by others." (Legge 譯)

[3] 德語之 Knabe，仍作'兒童'解.

樹樹皆秋色,山山唯落暉.

此客觀之描寫也;但 Giles 譯爲:

> I see the forest through the autumn haze;
> I see the hills of radiance all divest.
> —*Gems of Chinese Literature*, Verse, p. 55.

此則爲主觀之印象矣. 又如:

> His disciples remembered that it was written, The zeal of thine house shall eat me up.—*St. John* 2:17.
>
> 他的門徒就想起經上記着說: 我爲你的殿,心裏焦急. (約翰福音)

以下對譯之例,均富浪漫派之色彩;主觀容有不同,涵義則一:

I.	大發雷霆	as mad as a hatter.
	棄如敝屣	just as one would throw away an old hat.
	蠅頭小楷	spidery writing.[1]
	拜倒石榴裙下	to be pinned (*or* tied) to a woman's apron-strings.

II.	as dry as sawdust	味同嚼蠟.
	as poor as a church mouse	一貧如洗.
	as thin as a thread-paper	骨瘦如柴.
	make ducks and drakes with one's money	揮金如土.
	A straw show which way the wind blows.	一葉落而知天下秋.

中國人富於感情,往往情見乎辭. 玆列表以對照之:

	寫實派	浪漫派
crane	鶴	仙鶴

[1] Spidery writing is most objectionable. (C. Summer: *The Taisho Handbook of English and Japanese Conversation*, p. 200)

magpie	鵲	喜鵲[1]
toad	蝦蟆	癩蝦蟆[2]
bachelor	獨身者	曠夫；光棍
old maid	老處女；老小姐	怨女
exit	出口	太平門
fire-escape		太平梯
morgue	陳屍處	太平間
wedding feast		喜酒
night-sweat		盜汗
the scribing tribe		文丐
the Boxers (英譯)		拳匪

英語亦有斯例:

寫實	浪漫	
the female sex	the fair (gentle, softer, weaker) sex	女性
the male [sex]	the sterner (stronger, rougher) sex	男性
a mark book	a black book	記分冊
sodomy	the greatest crime against nature	雞姦
	one's better feelings	本心

英語所謂 one's better hand, 猶國語所謂 '順手'; one's better half, 可與 '賢內助' 相媲美. 下列譯語,亦極幽默:

baracoon	豬仔館[3]
taxi	野雞汽車[4]
retired pay	恩俸
sensitive plant	含羞草
hook and eye	風紀扣

---

[1] 悟癡生 '天籟' 頁 16: "喜鵲哥哥尾巴長,偷柴偷米養姑娘. 姑娘死在黃泉路,搖搖擺擺哭一場."

[2] 癩蝦蟆想吃天鵝肉. He is on a wild-goose chase.

[3] 見李長傅著 '中國殖民史' 頁 258; '綜合英漢大辭典' 譯作 '販奴之屯舍.'

[4] 至於 '野雞大學' 等,參閱本章第四節. (頁 222)

the Emperor's Birthday　　[日譯]天長節
the Empress's Birthday　　[日譯]地久節

滬上之小報,外人稱爲 mosquito press,[1] 妙不可言. 日語'腹切'即切腹,切音 harakiri, 而好事者名之曰 happy dispatch.

英人措辭,不尙誇飾, Otto Jesperson 於此點發揮甚詳. 英人所謂 "not half bad," 猶美人所謂 "Is that lovely!", "Isn't it grand?"; 或法人所謂 "ravissant," 而中國人曰: '好極了!',[2] 則近乎浪漫派矣. 英人之讚美女也,充其量曰: "She is rather good-looking" 耳;法人必以 extrêmement, infiniment (極) 代 rather, 蓋民族性有所不同也.[3] 以下諸例,均採自'新約:使徒行傳':

1. Now as soon as it was day, there was *no small stir* among the soldiers, what was become of Peter.—*The Acts* 12:18.

到了天亮,兵丁擾亂得很,不知彼得往哪裏去了.

2. For a certain man named Demetrius a silversmith, which made silver shrines for Diana, brought *no small gain* unto the craftmen.—*Ibid.*, 19:24.

有一個銀匠,名叫底米丟,是製造亞底米神銀龕的,他使這樣手藝人生意發達.

3. And the barbarians shewed us *no common kindness.* —*Ibid.*, 28:2.

土人看待我們,有非常的情分.

浪漫派之譯作,往往自由不羈. 例如:

---

[1] 參閱盧祺新 *Gems from the Mosquito Press, T'ien, Hsia* Monthly, Jan., 1938.

[2] 據林著'開明英文文法,' p. 53.

[3] Jesperson, *Growth and Structure of the English Language*, p. 2.

我老孫一觔斗去十萬八千里，他那手掌，方圓不滿一尺，如何跳不出去？（西遊記：第七回）

I, old Sun, can jump eighteen thousand *li* at once, and his palm is not one foot. How can I not jump out of it?—*A Mission to Heaven.*

原文'十萬八千里'本爲無稽之談，Timothy Richard 將其譯爲 eighteen thousand，已打七折八扣矣．又如：

1. 方山子，光黃間隱人也．少時慕朱家郭解爲人，閭里之俠皆宗之．（蘇軾'方山子傳'）

Old Square-Cape was a hermit. In his youth he had been a knight-errant, and the leader of knight-errantry in his hamlet.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 177.

2. 無可奈何花落去！似曾相識燕歸來．（晏殊'浣溪沙'）

Relentless Fate! O, how appalling!
For who can keep the flowers from falling?
Reminders of the past—there return the swallows!
How their familiar presence deepens my sorrows!

—Teresa Li 譯 *50 Poems from the Chinese.*

3. 方寸有主歧不遠，社會萬惡焉能浼！
妻賢子孝同胞親，交遊俊傑生光彩；
天生懶骨疎走趨，知友何曾責懈怠．
國家方今多棟樑，[1]何必自來調鼎鼐！
自分所得皆過望，安得不謝造化宰！（無名氏'四十狂歌'）

Even in my wildest wanderings, my soul
Has been homesick for God, my ultimate Goal.
And what blessings He has showered on me!
He has blessed me with a good family;
He has blessed me with many a good friend;

[1] 伊藤博文悼吉田松陰詩有云：
如今廊廟棟樑器，多是松門受教人．
參閱拙稿'明治維新詩話，'載於'文藝先鋒'九卷二期．

He has blessed me with a wondrous Fatherland.
O God, You have given me more than my due;
It lies beyond my means to pay my debts to You.
But I see no point in declaring bankruptcy,
Since Christ has settled the accounts for me.

—Teresa Li 譯 *50 Poems from the Chinese*.

4. It was so warm, so bright! The birds were chirping at the edge of the woods! . . .

I had to open the door and go in before everybody. You can imagine how I blushed and how frightened I was.

—Daudet, *The Last Lesson*.

你看天氣如此清明溫暖,那邊竹籬上兩個小鳥唱得怪好聽.……

我沒法,只好硬着頭皮,推門進去,臉上怪難爲情的. (胡適譯'最後一課')

倘原文蘊藉,浪漫派每喜發揮無餘. 亦有原文酣暢,而譯文含蓄者,例如:

"我和你睏覺,我和你睏覺!" 阿Q忽然搶上去,對伊跪下了. (魯迅'阿Q正傳')

"Will you . . . will you . . . ?" suddenly cried Ah Q, advancing quickly and kneeling before her.

—梁社乾譯 *The True Story of Ah Q*, p. 33.

浪漫與古典,兩相對立;下列之例,殊堪玩味:

金縷曲 杜秋娘

勸君莫惜金縷衣,勸君惜取少年時.
有花堪折直須折,莫待無花空折枝.

1. RICHES W. J. B. Fletcher 譯

If you will take advice, my friend,
For wealth you will not care,

But while fresh youth is in you,
    Each precious moment spare.
When flowers are fit for culling,
    Then pluck them as you may.
Ah! wait not till the bloom be gone,
    To bear a twig away.

—*More Gems of Chinese Poetry*, p. 194.

2. GOLDEN SANDS   H. A. Giles 譯

I would not have thee grudge those robes
    which gleam in rich array,
But I would have thee grudge the hours
    of youth which glide away.
Go pluck the blooming flower betimes,
    lest when thou com'st again
Alas, upon the withered stem
    no blooming flowers remain!

—*Gems of Chinese Literature*, Verse, p. 196.

例一浪漫派也,例二古典派也.

以浪漫派與自然派相比較,亦饒興趣. 茲舉數例於下:

1. Tiger, tiger, burning bright,
   In the forests of the night,
   What immortal hand or eye
   Could frame thy fearful symmetry?

—W. Blake: *The Tiger*.

[德譯] Tiger, Tiger, Flammenpracht
In den Wäldern düstrer Nacht!
Sprich, welch Gottes Aug' und Hand
Dich no furchtbar schön verband?

[漢譯] 猛虎,猛虎,火燄似的燒紅,
在深夜的莽叢,

何等神明的巨眼或是手,
能擘畫你的駭人的雄厚.

原詩以音韻鏗鏘見稱, Julius 之德譯對於詩韻形式,均甚講究;徐志摩之漢譯,則屬於浪漫派;其將 tiger 譯爲 '猛虎', 蓋有個性在焉.

2. I said, I will take heed to my ways, that I sin not with my tongue: I will keep my mouth with a bridle, while the wicked is before me.—*Psalms* 39:1.

[舊譯] 我曾說:我要謹慎我的言行,免得我舌頭犯罪;惡人在我面前的時候,我要用嚼環勒住我的口. ('詩篇')

[吳譯] 世路何崎嶇!小心斯無虞.
莫令三寸舌,誤茲七尺軀. ('聖詠譯義初稿,' 頁 25)

按舊譯 '詩篇' 固執原文,不稍苟且,吳譯 '聖詠' 不拘細節,獨以神運,此其不同也.

3. 洪太尉倒在樹根底下,諕得三十六個牙齒捉對兒廝打;那心頭一似十五個弔桶,七上八落的響. 渾身卻如中風麻木,兩腿一似鬬敗公雞,口裏連聲叫苦. (水滸: 楔子)

Now the Commander had fallen at the foot of a tree and all his thirty-six teeth clattered together and his heart beat as though it were a well with fifteen buckets going up and down together in it. His whole body lost its sense as though he were paralyzed and his two legs were weak as vanquished cocks. Without ceasing he cried out bitterness.—Buck 譯 *All Men Are Brothers*, p. 8.

Hung Hsin lay there, his teeth grinding and his heart beating like "a chain of buckets raising water from a well." His legs could not move and seemed like a defeated cock after a fight. He began to whine about his fate.—Jackson 譯 ***Water Margin***, the Prologue.

Buck 之譯文,和盤托出,此自然派也; Jackson 之譯文,自由剪裁,此浪漫派也.

4. 歸田園居　　　陶 潛

少無適俗韻,性本愛丘山.　誤落塵網中,一去三十年.
羈鳥戀舊林,池魚思故淵.　開荒南野際,守拙歸田園.
方宅十餘畝,草屋八九間.　楡柳蔭後簷,桃李羅堂前.
曖曖遠人村,依依墟里煙.　狗吠深巷中,雞鳴桑樹顚.
戶庭無塵雜,虛室有餘閒.　久在樊籠裏,復得返自然.

RETURNING TO THE FIELDS

When I was young, I was out of tune with the herd:
My only love was for the hills and mountains.
Unwitting I fell into the Web of the World's dust
And was not free until my thirtieth year.
The migrant bird longs for the old wood:
The fish in the tank thinks of its native pool.
I had rescued from wildness a patch of the Southern Moor
And, still rustic, I returned to field and garden.
My ground covers no more than ten acres:
My thatched cottage has eight or nine rooms.
Elms and willows cluster by the eaves:
Peach trees and plum trees grow before the Hall.
Hazy, hazy the distant hamlets of men.
Steady the smoke of the half-deserted village,
A dog barks somewhere in the deep lanes,
A cock crows at the top of the mulberry tree.
At gate and courtyard—no murmur of the World's dust:
In the empty rooms—leisure and deep stillness.
Long I lived checked by the bars of a cage:
Now I have turned again to Nature and Freedom.

—Waley 譯 *170 Chinese Poems*, pp. 77–78.

ON RETURNING TO A COUNTRY LIFE

My youth was spent amidst the simple charms
Of country scenes—secure from worldly din,
And then, alas! I fell into the net
Of public life, and struggled long therein.

The captive bird laments its forest home;
The fish in tanks think of the sea's broad strands;
And I oft longed, amidst official cares,
To till a settler's plot in sunny lands.

And now I have my plot of fifteen "mow,"
With house thereon of rustic build and thatch;
The elm and willow cast a grateful shade,
While plum- and peach-tree fill the entrance hall.

Away from busy towns and dusty marts,
The dog barks in the silent country lane;
While chickens cluck among the mulberry-trees,
And life is healthy and the mind is sane.

Here in my house—with room for friend or two,
On my own farm—won from the barren plain,
Escaped from cares of office and routine,
I live a free and natural life again.

—Budd 譯 *Chinese Poems*, pp. 107-108.

按 Waley 之文,聽其自然;而 Budd 之作,喜事潤飾:分道揚鑣,各成一體. Budd 所譯 *Chinese Poems*[1] 十之八九,有浪漫作風;以下一例,乃其浪漫之尤者也:

[1] Oxford University Press, 1912.

朝辭耶孃去,暮宿黃河邊.
不聞耶孃喚女聲,但聞黃河流水鳴濺濺.
旦辭黃河去,暮至黑水頭;
不聞耶孃喚女聲,但聞燕山胡騎聲啾啾. (木蘭詩)

And then before the sun began his journey steep
She kissed her parents in their troubled sleep,
Caressing them with fingers soft and light,
She quietly passed from their conscious sight,
And mounting horse she with her comrades rode
Into the night to meet what fate forebode;
And as her secret not a comrade knew,
Her fears soon vanished as the morning dew.
That day they galloped westward fast and far,
Nor pause until they saw the evening star,
Then by the Yellow River's rushing flood
They stopped to rest and cool their fevered blood.
The turbid stream swept on the whirl and foam
Dispelling Muh-Lan's dreams of friends and home;
Muh-Lan! Muh-Lan! she heard her mother cry—
The waters roared and thundered in reply!
Muh-Lan! Muh-Lan! she heard her father sigh—
The river surged in angry billows by!
The second night they reach the River Black,
And on the range which feeds it, bivouac;
Muh-Lan! Muh-Lan! she hears her father pray—
While on the ridge the Tartars' horses neigh;
Muh-Lan! Muh-Lan! her mother's lips let fall!
The Tartars' camp sends forth a bugle call!

原文寥寥八句,而譯文借題託興,踵事增華;汪洋恣肆 非復本來面目矣.

由浪漫派更進一層,則爲象徵派.

第三節 象徵派

象徵派之譯作,重含蓄 侚聯想. 以下爲象徵派對譯之例,依文託典,引類譬喻:

野雞[1]	a quail; a soiled dove.
落湯雞	a sodden sheep.
害羣之馬	a black sheep.
掌上珠	the apple of one's eye.
黃泉之下	under the sod.
兩袖淸風	clean-handed.
虎頭蛇尾	go like a rocket and come down like a stick.
貓哭老鼠	shed crocodile tears.[2]
畫蛇添足	put a fifth wheel to the coach.
趨炎附勢	hail the rising sun.
鑽牛角尖的	a hair-splitter.
死馬當作活馬醫	flog a dead horse.
喝西北風過日子	live on air.

'虎口' 猶謂 lion's mouth,[3] 日語謂之 '毒蛇口'; 蕭伯納之 *Man and Superman* 一劇,有所謂 lioness's mouth 者:

> **Tanner.** Why, man, your head is in the *lioness's mouth:* you are half swallowed already—in three bites—Bite One, Ricky; Bite Two, Ticky; Bite Three, Tavy; and down you go.

---

[1] 國產之雉;英譯 ring-necked pheasant 或 Chinese pheasant, 參閱拙稿 '華語的英譯,' 載於 '中國青年' 十卷六期.

[2] 西人傳說,鱷魚吞食,悵然淚下,猶貓之哭鼠. 參閱韓愈 '祭鱷魚文.'

[3] Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns.—*Psalms* 22:21.

出我於獅口兮,拯我於兕角. (吳譯 '聖詠譯義初稿,' 頁 14)

Octavius. She is the same to everybody, Jack, you know her ways.

Tanner. Yes; she breaks everybody's back with the stroke of her paw; but the question is, which of us will she eat? My own opinion is that she means to eat you.

諒必指雌老虎也.

'飯碗問題,' 直譯爲 problem of rice-bowls;[1] 此與 bread-and-butter problem 同難解決. 諺云:

巧婦難爲無米之炊.

其意與英諺 "One can't make a silk purse out of a sow's ear" 相若.

中國人之'捧場,' 猶美國人之 roll log.[2] '括地皮' 可譯爲 to drain the sap of earth. 我國之軍閥官僚,擅長此道;衣鉢相傳,青出於藍. 今也山窮水盡,地已不毛,乃變本加厲,向衆人頭上括矣. 外人讀此譯語,恐僅能知其皮毛也.

我國久在專制淫威之下,言論自由喪失殆盡. 至今一黨擅政,亦惟知箝民之口,以掩盡天下耳目. 人民不得不指桑罵槐,借題發揮. 象徵派得在國語中獨樹一幟,實有淵源在焉. 日人稱我爲'文學國'(a literary nation), 固存貶意,亦實情也.

國語修辭注重具體,故文中有畫,使人讀之,如身歷其境. 胡適有言曰:

---

[1] Li Yuan-hung was not noted for any capacity for celebration, but, as a Chinese, he distinctively felt that all political problems are not, and should not be, anything but problems of rice-bowls.—林語堂: *The Little Critic*, First Series, p. 56

[2] 美諺云: Roll my log, and I'll roll yours.

凡文學最忌用抽象的字,最宜用具體的字。例如說'少年,'不如說'衫青鬢綠';說'老年,'不如說'白髮霜鬢';說'女子,'不如說'紅巾翠袖';說'春,'不如說'姹紫嫣紅,''垂楊芳草';說'秋,'不如說'西風紅葉,''落葉疏林.'

國語所謂'杏眼','秋波','柳腰'等等,莫不富於聯想作用;林語堂嘗暢論之曰:

> Her eyes suggest the apricot, her eyebrows the crescent moon, the light of her eyes the silent waters of an autumn lake, her teeth are like the seeds of pomegranate, her waist like weeping willows, her fingers like the spring bamboo-shoots and her bound feet again like the crescent moon. Such poetic expressions are by no means absent in the West. . . .
>
> —*My Country and My People*, p. 150.

以'櫻桃'喻芳脣,英語亦有之;如 Herrick 之詩云:

Cherry Ripe, Ripe, Ripe, I cry,
Full and fair ones; come and buy:
If so be, you ask me where
They do grow? I answer, There,
Where my Julia's lips do smile;
There's the Land, or Cherry-Isle:
Whose plantations fully show
All the year, where cherries grow.

吳譯'聖詠譯義初稿,'有一節頗有象徵派之風趣,因引以爲例焉:

Hungry and thirsty,
Their soul fainted in them.
Then they cried unto the LORD in their trouble,
And he delivered them out of their distresses.

—*Psalms* 107:5-6.

載飢載渴,欲歸無鄉.
山窮水盡,惟求主恩.
花明柳暗,引入芳村.[1] (頁 77)

以'山窮水盡'譯 in their trouble, 卽覺詩中有畫;原譯爲自然派,玆錄之以供比較:

又飢又渴,心裏發昏. 於是他們在苦難中哀求耶和華,他從他們的禍患中搭救他們. (詩篇)

近代印象派之畫家,不重寫實,而重印象,故有回味之樂.[2] 國語辭藻之美,亦卽因其富於詩意,外語有所勿如焉. 曹植'豆萁詩'爲象徵派之名作,特不知英美讀者,能體會其原意否也:

煮豆然豆萁,豆在釜中泣.
本是同根生,相煎何太急!
Beans were boiling on a beanstem fire,
And bitterly cried the beans in the pot;
"We both had the self-same root for sire,
Why is your blaze so cruelly hot?"
—錢歌川譯.

就作風論,上列之英譯,已趨古典派. 象徵派以意境爲主,讀者如無相當修養,往往莫測高深. 盧前'告大刀'詞有云:

誰使同頭還自殺,然萁煮豆鍋中泣.
汝原知枝葉本同根,煎何急?

下列 Tayler 等之譯文,則趨向寫實派,亦勢所必然也.

---

[1] 陸游'遊山西村'詩云:'山重水複疑無路,柳暗花明又一村.'
[2] Like the modern Western painters, the Chinese artists wish to portray, not reality but their own impressions of reality, and hence their impressionistic method.—*My Country and My People*, p. 306.

Why did you turn and try your kin to slay,
From the same root you sprung, as well you know;
Why do you fight your own and not the foe?
—*The Trumpet of National Resurgence*, p. 40.

以下諸例 採自'英漢模範字典';原文寫實,譯文象徵:

1. The woman *domineers* over her husband.
　此婦牝雞司晨。
2. That is no *news.*
　此係明日黃花。
3. He went home *loaded* with honors.
　彼衣錦還鄉。

翻譯上象徵與寫實對稱,試比較之:

九牛一毛 {an infinitesimal quantity. (寫實)
　　　　 {a drop in the bucket. (象徵)

臥薪嘗膽 {to persevere under difficulties. (寫實)
　　　　 {to go through thick and thin. (象徵)

Commit no nuisance.[1] {禁止小便。(寫實)
　　　　　　　　　　 {君子自重。(象徵)

A miss is as good as a mile. {過無大小,其失一也。[2]
　　　　　　　　　　　　　 {五十步笑百步。[3]

抗戰期中,有婦之夫紛紛'組僞組織,'[4]下列英譯,一爲寫實,二爲象徵:

1. to keep a separate establishment.
2. to jump over the broomstick.

英人有所謂"make an honest woman of her"者,'英漢模範字典' woman 條譯爲'先誘姦而後正式娶之爲婦,'又

---

[1] '英漢模範字典'譯爲'勿汚穢地方.'
[2] [3] 俱見'英漢模範字典.'
[4] 僞組織: puppet government; bonus regime. '抗戰夫人'譯作"resistance war bride."

honest 條譯為'先姦後娶'；一繁一簡，然均紀實也．按國人謂之'先行交易，擇吉開張．'誠以女子結婚，大半營業性質，尤以法人為然，故 Arnold Bennett 之 *The Two Systems of Marriage* 一文云：

> The second is the French way, just alluded to as bargain and barter.[1]

旨哉斯言！

中國之藝術，無論詩歌繪畫，蘊藉含蓄，不喜暴露．[2] 但讀者若不高明，何能窺見全豹？就語言上觀之，英人之腦筋，似較簡單；其聯想 (association) 作用，不如國人之發達．[3] 下節論寫實派，可以為證也．

第四節　寫實派

寫實派之譯作，憑理智，務實際．原文象徵，譯文往往寫實；試舉例以明之：

象徵	寫實
悶葫蘆	enigma.
黨八股	quotidianism of the Party.[4]
水老鼠	wharf thief.
脂粉氣	effeminacy; effeminate manner.

---

[1] 此文為 *Friendship and Happiness* 之一章．

[2] It is shy of straight portrayal and it always tries to suggest. The constant care of the Chinese artists is: *Leave something for the imagination.*—*My Country and My People*, p. 308.

[3] 或謂：'中國人看到女子的光臂，就往上想．'（魯迅語）

[4] '八股'直譯為 Eight-legged essay, *The Encyclopædia Sinica* 有專項記載之．'紅樓夢'第 82 回云：'更可笑的，是八股文章：拿他誆功名，混飯吃，也罷了，還要說代聖賢立言！'

滿面春風 to have a sanguine complexion.

扶桑三島 The Land of the Rising Sun.

滄海桑田 "Naught may endure but mutability."[1]

杯弓蛇影 to be afraid of one's own shadow.

勢如破竹 with a crushing force.

貌如鍾馗 to have a forbidding countenance.

單刀直入 to come to the point at once; to speak in a downright way.

打落水狗 to strike a man when he is down.

粉身碎骨 to exert oneself to the utmost.

膾炙人口 to be much talked of; to be on everybody's lips.

門可羅雀 to have no callers; to have few visitors; the door is deserted.

道德掃地 Morality has lost its hold on the people.

種瓜得瓜,種豆得豆 One must reap what one has sown.

措天下於泰山之安 (歐陽修'相州晝錦堂記')
to secure lasting peace for the world; to place the country in a position of perfect security.

寧爲玉碎,毋爲瓦全.[2] (北齊書)
Better to die in the attempt than seek an ignominious safety.

'掛彩了嗎,能跑不能跑?' (姚雪垠'差半車麥稭')
"Wounded badly? Can you still walk?"—Cicio Mar 譯 *Wartime Chinese Stories*, p. 14.

國語稱禮物爲'人情' (human nature), 其意境之高,恐非西人所能體會. '西廂記'第二齣張生對法本云:

---

[1] Shelley 語.

[2] And if thy hand cause thee to stumble, cut it off: it is good for thee to enter into life maimed, rather than having thy two hands to go into hell, into the unquenchable fire.—*St. Mark* 9:43.

量羞窮秀才人情則是紙半張,又沒甚七靑八黃.

A graduate's *presents* have ever been as light as half a sheet of paper;

He is quite ignorant of the real value of money.

—熊式一譯 *The Western Chamber*, p. 20.

'落花有意,流水無情,'爲單戀之象徵. 英人雖善談戀愛,其詩歌小說十之八九爲言情之作;然日常措辭,反乏詩趣. 譬如此句,不得不直陳如下:

His love has failed to call forth an echo in her breast.

'破鏡重圓,'乃 "The estranged couple have been reconciled" 之謂也.

西人崇拜女性,望之彌高,尊之彌敬. 小泉八雲曩講學於東京帝大,有一講爲 *The Insuperable Difficulty*, 以爲此乃東方人所萬萬不能了解. 國語以花草相譬,不無玩弄女性之嫌. 然 official girl 之在我國衙門,無異於'花瓶,'亦實情也. '西廂記' 第十五齣云:

此一節君須記,若見異鄉花草,再休似此處棲遲!

But bear in mind that if elsewhere you see *fair beauties*,

You must not linger there as you have done here.

—*Ibid.*, p. 199.

鶯鶯操象徵派之口吻,對張生臨別贈言,極其得體. 諺云:

家花不及野花香,轉做家花也不香.

A flower in your garden is not so fragrant as a wild flower; but when the wild flower is brought home, it, too, will lose its fragrance.—吳經熊: *A Potpourri*, 3.

此句以視英諺 "Stolen fruit is sweetest," 更爲含蓄. '尋花

問柳,'係指 to pay court to venal beauty;[1] 然英文殊少風趣。花柳病傳自歐洲,英語謂之 venereal disease; '性病'必出自醫生口中,非復文人之筆墨也.

'紅顏' (rosy cheeks) 爲美女之特色;諺云:

紅顏多薄命。

1. Beauty is often inconsistent with luck.
2. Beauty and luck seldom go hand in hand.
3. Beautiful women are liable to misfortune.

黛玉'葬花詩'云:

一朝春盡紅顏老,花落人亡兩不知。(紅樓夢:第27回)

Some morn when spring has departed and the maiden has grown old,
The flowers will fall; the maiden die—Neither knowing of the other.

—*The Dream of the Red Chamber.*

中文又以'傾國','粉黛'等象徵美人,試舉例與譯文比較之:

漢皇重色思傾國,御宇多年求不得.……
回眸一笑百媚生,六宮粉黛無顏色。(長恨歌)

Tired of pale lanquors and the painted smile,
His Majesty the Son of Heaven, long time
A slave of beauty, ardently desired
The glance that brings an Empire's overthrow.
....
Her flashing eye and merry laugh had power
To charm into pure gold the leaden hour;

[1] 請與下例比較之:

問柳尋花,談天說地,無一事縈胸臆.(康海'朝天子')
Enquiring after the willows, seeking for the flowers,
Speculating about the sky, gossiping of the earth,
Nothing in particular entangles my thoughts.
—Teresa Li 譯 *50 Poems from the Chinese.*

And through the paint and powder of the court
All gathered to the sunshine that she brought.

—Cranmer-Byng 譯 *A Lute of Jade.*

The Lord of Han loved beauty;
In love's desire he pined.
For years within his palace
Such love he could not find.

....

If she but turned her smiling,
A hundred loves were born.
There are no arts, no graces,
But by her looked forlorn.

—Fletcher 譯 *More Gems of Chinese Poetry,* p. 122.

春光明媚之時,桃花灼灼,楊柳依依. 蘇軾'春夜'云:

春宵一刻値千金,花有淸香月有陰.
One half hour of a night in spring
is worth a thousand taels,
When the clear sweet scent of flowers is felt
and the moon her lustre pales.

—Giles 譯 *Gems of Chinese Literature,* Verse, p. 224.

繪景抒情,自是名句. 王安石'安直'云:

春色惱人眠不得,月移花影上闌干.
Spring's hues tease me, and I cannot sleep,
While the moon moves the shadows of the flowers up the balustrade.

—Smith & Kotewall 合譯 *24 Chinese Poems.*

亦紀實也. 但'春色'另有一解,如'西廂記'第十三齣云:

春意透酥胸,春色橫眉黛.
The *feelings of love* have permeated her snow-white bosom,
The *expression of love* is revealed through her black eyebrows.

—熊式一譯 *The Western Chamber,* p. 176.

則具象徵筆法;英譯自不能襲用'春意,''春色'諸辭.'春'字在國人印象中,無限風流,如謂:

春情 sexual desire; soft fancy; thoughts of love.
春宮 an obscene picture.
春藥 a love potion; a philtre.
賣春 to sell one's favours.

英語之 pub.rty, 漢譯'春情發動期,'良有以也. 貓鳴求偶,曰'貓叫春.'打油詩云:

春叫貓兒貓叫春,對此如何不動心!
老夫亦有貓兒意,怎敢人前叫一聲?
Both spring and cat are hailing my dear,
I can't be moved but their meet.
Is no less wild as cat's my idea,
Yet in the crowd I daren't her greet!

性交 (exual intercourse)[1] 美其名曰'雲雨,'或'翻雲覆雨;'[2] 此種思路,外人斷不能及.'紅樓夢'第六回寫'賈寶玉初試雲雨情,'[3] 究其內幕,不過美人所謂 fuck 而已. 至於'春風一度,'更使登徒子心猿意馬,而不能自禁矣.

茲進而論浪漫派與寫實派. 浪漫派憑主觀,好誇飾;寫實派重客觀,喜質樸. 下列諸例,原文浪漫,譯文寫實:

---

[1]For she had to hold himself back in sexual intercourse, and let him finish and expend himself without herself coming to the crisis: and then she could prolong the connection and achieve her orgasm and her crisis while he was merely her tool. (D. H. Lawrence, *Lady Chatterley's Lover*, p. 4, 參閱梁實秋之中譯本)

[2] *PSALMS 55*: To the chief Musician on Neginoh, Maschil, *A Psalm* of David. 吳譯'聖詠譯義初稿'標其題曰:'翻雲覆雨,'有'避此暴風雨,安然居寶塔'之句;稱理名言,絕無邪念.

[3] '說到雲雨私情,羞的襲人掩面伏身而笑.' 參閱第 15 回'秦鯨卿得趣饅頭庵.'

萬里長城　The Great Wall [of China].
(法譯) la Grande Muraille.

萬目蕭條　Nature lies despoiled of every charm.

野雞大學　a bonus university.[1]

山盟海誓　to pledge mutual fidelity.

怒髮衝冠[2]　to be hot with anger; to be in a blaze of passion.

嚇得六神無主　to be frightened out of one's wits.

上氣不接下氣　out of breath.

三寸不爛之舌　mellifluous tongue.

先生哪裏發財?　Excuse me, but may I ask you what business you are engaged in?

嫁雞隨雞,嫁狗隨狗.　Once the wife of a parson, always the wife of a parson.[3]

小子多愁多病身,怎當她傾國傾城貌?[4]　(西廂記: 第四齣)
But, how can I, a sad and lovesick swain,
Resist such overwhelming beauty as she possesses?
—熊式一譯 *The Western Chamber*, p. 43.

又如 '浮生六記' 云: '夏蚊成雷,私擬作羣鶴舞空.' 上句言過其實,英譯則實事求是:

> When mosquitoes were humming round in summer, I tranformed them in my imagination into a company of storks dancing in the air.—林語堂譯 *Six Chapters of a Floating Life*.

又如 '三國演義' 第 95 回云:

---

[1] 韋榮 '翻譯講義' 譯爲 a mushroom university; 日語稱爲 'インチキ大學,' 見花園兼定 '新聞英語,' 頁 22.

[2] 怒髮衝冠,冠爲之裂. 比較: make one's hair stand on end (令人毛髮悚然).

[3] 參閱竹林居士 '談薈' (三) 雞犬不寧.

[4] 寶玉笑道: '我就是個"多愁多病"的身,你就是那"傾國傾城"的貌.' ('紅樓夢' 第 22 回)

忽然十餘次飛馬報到,說司馬懿引大軍十五萬,望西城蜂擁而來.

But messenger after messenger came to say that Ssŭma I was advancing rapidly on Hsich'êng with a large army.—*Romance of The Three Kingdoms.*

以 a large army 譯'大軍十五萬,'一若中文數字,不必盡信也.

具體之描寫譯成英文後,卽極抽象;此乃中英文分歧之處.故不憚辭費,再舉例證於下:

1. 刻木牽絲作老翁,雞皮鶴髮與眞同. (唐明皇'傀儡吟')

Cut out of wood, and pull by strings,
It acts the part of an old man.
With wrinkled face and gray hair,[1]
How life-like it is!

—Teresa Li 譯 *50 Poems from the Chinese.*

2. 老子年來,頗自許心腸鐵石. (劉克莊'滿江紅')

With the coming of age,
I pique myself on the *hardness* of my heart!

—Teresa Li 譯 *50 Poems from the Chinese.*

3. 好着我難消遣,端的是怎留連? 則被你兀的不引了人意馬心猿! (西廂記: 第一齣)

How can I now pass the time?
How can I linger here?
I am more than in a quandary and know not what to do!

—熊式一譯 *The Western Chamber*, p. 14.

4. 慵問世事,內有田廬;慵問寒暑,內有神都. (白玉蟾'慵庵銘')

---

[1] Hazlitt 之 *My First Acquaintance with Poets* 一文有云:

My father threw his spectacles over his forehead, his white hairs mixing with its sanguine hue.

按 his white hairs 云云,卽'童顏鶴髮'也.

Too lazy [am I] to attend to worldly affairs,
  for inside me are my *intellectual possessions;*
Too lazy to watch the changing of the seasons,
  for within me are *heavenly processions.*

—林語堂譯 '古文小品,' p. 17.

5. 鶺鴒音斷人千里,烏鵲巢寒月一枝. (王中 '干戈')

No news from brothers, separated from me by a long distance.
I am like a lonely crow resting in a bare tree in the cold moonlight.

—Teresa Li 譯 *50 Poems from the Chinese.*

誇張之辭,亦有經修改者,例如:

白髮空垂三千丈,一笑人間萬事. (辛棄疾 '賀新郎')
A *profusion of white hair* is growing on my head.
I smile at the confusion of the world.

—Teresa Li 譯 *50 Poems from the Chinese.*

中文修辭富於幻想,有浪漫派之作風;英文修辭近乎理智,有寫實派之特色. 茲僅舉生理觀念爲例:

沒心肝的　ungrateful; heartless.
提心弔膽　to have a thrill of horror; to be in a blue funk.
肝膽相照　to agree in our (their) innermost thought.

吳譯 '聖詠' 第十五首,有 '旣無讒人舌,又無惡心肝' 二句,查英譯爲:

He that slandereth not with his tongue,
Nor does evil to his friend.—*Psalms* 15:3.

漢譯添一 '肝' 字,極爲傳神. 日語 '肝' 常與 '膽' 相混,如大膽謂之 '肝太イ' (*kimofutoi*), 英語則用形容詞,如 daring, bold, plucky, audacious 諸字. 英語所謂 white-livered, 卽

'膽小'之意,可以互相發明. 日語以'腹立'(*haradachi*)形容發怒,以'腹黑イ'(*haraguroi*)形容奸險,又以'腹穢イ'(*haragitanai*)形容心壞,亦極妙也.

林著 *My Country and My People* 暢談國人之生理觀云:

> . . . the Chinese regard the *belly* as the seat of all their scholarship and learning, as may be seen in such expressions, "a bellyful of essays" or "of scholarship."[1] Now western psychologists have proved the belly to be the seat of our emotions, and as no one thinks completely without emotion, I am ready to believe that we think with the belly as well as the head. The more emotional the type of thinking, the more are the *intestines* responsible for one's thoughts. . . . Whereas we say in English a man "ransacks his brain," we say in Chinese that he "ransacks his dry intestines"[2] for a good line of poetry or prose. The poet Su Tung-p'o once asked his three concubines after dinner what his belly contained. The cleverest one, Ch'ao yün, replied that he had "a bellyful of unseasonable thoughts."[3] The Chinese can write good poetry because they think with their intestines.—p. 244.

'西廂記'中之張生曾自述云:

> 暗想小生螢窗雪案,刮垢磨光,學成滿腹文章,尙在湖海飄零,何日得就大志也呵!
>
> I thought to myself that though I had studied by the light of the fire-fly and reflection of the snow in order to acquire a deep knowledge of literature, I am still a wanderer by lake and sea, and do not yet know when I shall be able to fulfil my great ambition.—熊式一譯 *The Western Chamber*, p. 6.

---

[1] 滿腹文章;滿腹經綸. [2] 搜索枯腸. [3] '一肚子不合時宜.'

譯文將'滿腹文章'改爲 a deep knowledge of literature, 所以記實;蓋以英人觀之,腹部除胃腸外,空無所有也. 玆更以英語漢譯反證之:

From these reflections I regained my calm. . . . The thoughts blew like a whiff of clean air through the torturous maze in which my will and my mind were imprisoned and paralyzed for a period.—Lin Yutang: *Between Tears and Laughter*, p. 5.

這樣肚裏一算,我心氣就平下來.……於是這短期間,心中一團髒氣,鱉得我頭昏腦脹動彈不得,一旦煙消雲散,撥迷一通,五臟六腑舒暢起來. (林語堂自譯'啼笑皆非,'頁 6)

三論古典與寫實. 古典派喜彫琢,寫實派僅平鋪直敍耳. 例如:

an Adonais	美男子.
Homeric laughter	大笑.
Platonic love	精神戀愛.
El Dorado[1]	黃金國.
a wise man of Gotham	笨伯.
to cast out Satan by Satan	以暴易暴.

She is a *Cromwell in petticoats*.
伊係巾幗政治家. (英漢模範字典)

古之詩人,喜用典故,多本之於經史,事事灼然易曉. 然下逮宋明,每有故尋僻奥,自炫淵博者. 譯文旣以明晰爲主(詳第二章第四節),自不必臚陳卷軸,如前人所譏爲點鬼簿者. 試舉例以明之:

---

[1] 西班牙文;原義爲 'The Gilded.' R. L. Stevenson 有一篇散文,卽以 *El Dorado* 爲題.

1. 孟子曰:'我善養吾浩然之氣.'是氣也,寓於尋常之中,而塞乎天地之間. 卒然遇之,則王公失其貴,晉楚失其富,良平失其智,賁育失其勇,儀秦失其辯.(蘇軾'潮州韓文公廟碑')

Mencius said, 'I am able to nourish my divine spirit.' That spirit may lodge in a specified area; but its volume fills all space. For him who possesses it, the honours of princes and kings, the wealth of *millionaires*, the sagacity of *counsellors*, the courage of *heroes*, the subtlety of *diplomatists*,—these are but empty names.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 184.

2. 今夫佩虎符,坐皋比者,洸洸乎干城之具也,果能授孫吳之略耶? 峨大冠,拖長紳者,昂昂乎廟堂之器也,果能建伊皋之業耶?(劉基'賣柑者言')

The bâton-bearers of today, seated on their tiger skins, pose as the martial guardians of the State; but what are they compared with the captains of old? The broad-brimmed, long-robed ministers of today, pose as pillars of the constitution; but have they the wisdom of our ancient counsellors?.—*Ibid.*, p. 215.

又如盧前'書憤'一詞云:

有張禹,無霜鍔;有伊尹,藏巖壑. 任分崩離析,疆圻荒落. 天使吾徒空碌碌,緇塵歷盡還京洛. 看拋家遊子不能歸,遊陽鶴.

The brave are weaponless, the sage are spurned;
The land lies waste, by civil struggles burned.
Fate makes work for unity in vain;
Thus to the capital we come again.
The Northern wanderers come over here,
Homeless and desolate they all appear.

—Taylor 楊憲益合譯 *The Trumpet of National Resurgence*, p. 8.

下例採自 Milton's *Paradise Lost*; 專名連篇,殆不必譯:

Of Cambalu[1], seat of Cathaian Can,
And Samarchand by Oxus, Temir's throne,
To Pacquin of Sinaean Kings, and thence
To Agra and Lahor of Great Mongul,
Down to the Golden Chersonese, or where
The Pessian in Ecbatan sat, or since
In Hispahan, or where the Russian Tsar
In Mosco, or the Sultan in Bizance.

柳宗元之'江雪',爲寫實派之傑作;吳經熊以寫實派譯之如下:

千山鳥飛絕,萬徑人蹤滅.
孤舟簑笠翁,獨釣寒江雪.
Myriad mountains—not a bird flying.
Endless roads—not a trace of men.
Only an old fisherman in a lonely boat,
Angling silently in the river covered with snow.

—*The Four Seasons of T'ang Poetry.*

另有 Fletcher 之英譯,趨向古典派:

The birds have flown away from every hill.
Along each empty path no footprint seen.
In his lone skiff his bamboo garments screen
One aged fisher from the snowstorm chill.

—*More Gems of Chinese Poetry*, p. 153.

前者輕描淡寫,亦有情致;後者善於融化,律呂協合.

寫實派之譯作,流暢明晰,乃其特色;但太重達意,易失本來面目.此所以有自然派之反動也.

---

[1] 元朝用蒙古文,稱北京為 Khambalu 或 khan baligh (汗八里),馬可孛羅切其音為 Cambalu.

第五節 自然派

自然派之譯作,重模仿,輕技巧. 所謂模仿,可自措辭與語法兩方面觀察之. 以下爲措辭害同之例:

1. hôneymoon[1] 蜜月.
2. bird's-eye view 鳥瞰.
3. horse-power 馬力.
4. Rolling stone gathers no moss. 轉石不生苔.
5. But take heed lest by any means this liberty of yours become a stumbling block to the weak.—*1 Corinthians* 8:9.

只是我們要謹慎,恐怕你們這自由,竟成了那軟弱人的絆腳石. (哥林多前書)

6. (拉丁) Gutta cavat lapidem. 點滴穿石.
The drop hollows the stone.
7. 緣木求魚 to climb a tree to seek for fish.
8. 民脂民膏 the people's fat and the people's marrow.[2]
9. 刮民脂民膏 to extract human fat and human marrow.[3]
10. 有飯大家吃.[4]
When there is rice, let everybody eat.[5]
11. 亦余心之所善兮,雖九死其猶未悔. (離騷)
Yet for what I sincerely think is good;
Though I shall die 'nine deaths', I'll ne'er regret.
—林文慶譯 *The Li Sao*, p. 82.

[1] Marriage is not one long honeymoon. We wish it were.
—Bennet, *The Two Systems of marriage*.

[2] [3] 俱見 *My Country and My People*.

[4] 比較: Live and let live.

[5] The late president Li Yuan-hung was also an old rogue, when he pronounced the heartily accepted formula for solution of Chinese political problems, viz., "When there is rice, let everybody eat."
—林語堂: *The Little Critic*, 1st Series, pp. 35–36.

12. 有復於王者曰:'吾力足以舉百鈞,而不足以舉一羽;明足以察秋毫之末,而不見輿薪.'一則王許之乎?(孟子)

Suppose a man were to make this statement to your Majesty: "My strength is sufficient to lift three thousand catties, but it is not sufficient to lift one feather;—my eyesight is sharp enough to examine the point of an autumn hair, but I do not see a wagonload of fagots;"—would Your Majesty allow what he said?—Legge 譯 *The Works of Mencius*.

13. 洛中何鬱鬱!冠帶自相索. (古詩十九首)

In Lo Town how fine everything is!
The "Caps and Belts"[1] go seeking each other out.
—Waley 譯 *170 Chinese Poems*, pp. 40-41.

14. 三五明月滿,四五蟾兔缺. (仝前)

On the fifteenth day the bright moon is full,
On the twentieth day the "toad and hare" wane.[2]
—*Ibid.*, p. 47.

15. 黃河落天走東海,萬里寫入胸懷間. (李白詩)

The Yellow River falls from the skies and runs eastward into the sea.
Ten thousand *li* of water pours itself into my bosom.
—吳經熊: *More Pathos than Humour*.

16. 左相日興費萬錢,飲如長鯨吸百川. (杜甫'酒中八仙歌')

Our Minister Li squanders at the rate
of ten thousand pence per day.
He inhales like a great whale,
Gulping one hundred rivers.
—小畑薰良譯 *Li Po*, p. 185.

---

[1] 原註: High officials.

[2] 原註: The "toad and hare" correspond to our "man in the moon." The waning of the moon symbolises the waning of the lover's affection.

17. 酒入愁腸,化作相思淚. (范仲淹'蘇幕遮')
The wine sinking into my sorrowing bowels
Is transformed into tears of nostalgic yearnings!
—Teresa Li 譯 *50 Poems from the Chinese.*

18. 引的人眼花撩亂口難言,魂靈兒飛在半天.(西廂記:第1齣)
My eyes are bedazzled, and speech fails me,
My soul has soared to mid-heaven!
—熊式一譯 *The Western Chamber*, p. 10.

19. 你元來苗而不秀,呸!你是個銀樣蠟槍頭.(仝前:第14齣)
You are really as useless as a stalk of grain that bears no ears,
And as a spear-head that looks like silver but is really wax!
—*Ibid.*, p. 188.

引用原文,自以逐字照譯爲宜;例如:

1. Chinese officials assuming and leaving their posts are spoken as "entering the stage" and "making their exit," and a man coming with a high-sounding speech is referred to as "singing high opera."—林語堂: *My Country and My People*, p. 71.

按此指'上臺,''下臺'與'唱高調'而言也.

2. In China chivalric sons . . . have been driven out of society into the "green forests."—*Ibid.*, p. 275.

按此指'綠林'而言也.

模仿有時而窮,切音所以匡其不逮. 切音(transliteration)者,以不譯譯之也. 例如:

原名	英譯	傳譯年代[1]	備考
絲	silk	888年	從拉丁文

[1] 大都據 The Oxford Dictionary; 參閱拙著'漢字傳英小考,'載於'文化先鋒'第三卷第22期.

高良薑	galingale	1000 年	從阿拉伯語
嗶	serge	1386 年	從法語
䑸	junk	1555 年	從馬來語
荔枝	lichee; litchi	1588 年	
粟	sorghum	1597 年	從意語
茶	tea	1598 年	從法語
戳	chop	1614 年	從印度語
舢板	sampan	1620 年	
颱風	typhoon	1653 年	
人參	gingseng	1654 年	
醬油	soy	1679 年	從日語
戥秤	dotchin	1696 年	
金橘	kumquat	1699 年	
松蘿(茶)	singlo	1699 年	
武夷(茶)	bohea	1701 年	
絲細(銀)	sycee	1711 年	
本機(府綢)	pongee	1711 年	
白毫	pekoe	1712 年	
工夫(茶)	congou	1715 年	
行	hong	1716 年	
枷	cang(ue)	1727 年	從葡語
高嶺土	kaolin	1727-1741 年	
白墩子	petuntse	1727-1741 年	
龍眼	longan	1732 年	
算盤	shwangpan	1736 年	
衙門	yamen; yamun	1736 年	
熙春(茶)	hyson	1740 年	
小種(茶)	souchang	1760 年	
炕	khang	1770 年	
白銅	paktong	1775 年	
風水	fengshui	1789 年	
叩頭	ko(w)tow	1793 年	
白蠟	pelu	1794 年	

請請	chin chin	1795 年	
金果(銀杏)	gingko	1808 年	從日語
篁	wanghee	1813 年	
玉蘭	yulan	1822 年	
盧橘(枇杷)	loquat	1829 年	
黃皮	wampee	1830 年	
蛋家	Tanka	1839 年	
阿媽	amah	1839 年	從葡語
感謝	cumshaw	1839 年	作'酒錢'解
牡丹	moutan	1840 年	
屯溪(茶)	twankay	1840 年	
笙	seng; sheng	1845 年	
七里 絲)	tsatlee	1848 年	
烏龍(茶)	oolong	1852 年	
麒麟	kilin; kylin	1857 年	
太平軍	Taiping	1860 年	
菱	ling	1860 年	
總理衙門	Tsung-li Yamun	1861 年	
苧麻	tchouma	1866 年	
狼山雞	langshan	1871 年	
道臺	Taotai	1876 年	
釐金	likin	1876 年	
番攤	fantan	1878 年	
紫銅	shakudo	1878 年	從日語
客家	Hakka	1879 年	
豆腐[1]	tofu	1880 年	
桐油	*tung* oil	1881 年	
棋盤	gobang[2]	1886 年	從日語
雜炊(雜)	chop-suey	1904 年	
高粱	kaoliang	1904 年	

[1] 亦譯 bean curd 或 bean paste.

[2] 作'五子棋'解.

亭	ting	1904 年	
萬歲	Banzai	1904 年	從日語
國民黨	Kuomintang	1912 年	
圓	yuan	1914 年(?)	
督軍	Tuchun	1917 年	
督辦	Tupan	1917 年	
總督	Tsungtuh	1917 年	
堂	tong	1918 年(?)	
麻將	mahjong	1923 年	
三民主義	San Min Chu I	1927 年	
院	Yuan	1928 年(?)	
保安隊	pao-an-tui	1931 年	
頂好	ding hao[1]	1942 年	
苦幹	kukan[2]	1946 年	

語法之模仿,影響極大. 無論國語歐化,或英語漢化,自有限度;否則詰屈聱牙,反不自然. 第二章第六節於此已有論及,玆更舉數例以明之:

1. 聖人不死,大盜不止。(莊子'胠篋')
   Sages no dead, robbers no end.
   —林語堂: *My Country and My People*, p. 198.

2. 有子萬事足,無官一身輕.[3] (諺語)
   Have sons, I am content with life;
   Without office, my body is light.
   —林語堂: *The Importance of Living*.

---

[1] Long before you hit China, you and your buddies were called 'ding hao'—very good.—*What You Should Know about China*, p. 17.

[2] 美國有一電影,片名 Kukan, 副題 The Battle Cry of China, 漢譯'不屈服的中國.'

[3] Lo, children are a heritage of the LORD: and the fruit of the womb is his reward. (*Psalms* 127:3)

有子萬事足,無書胸襟廣。(吳譯'聖詠譯義初稿,'頁 94)

3. 牛困人飢日已高,市南門外泥中歇。(白居易'賣炭翁')
Oxen,—weary; man,—hungry: the sun, already high;
Outside the Gate, to the south of the Market, at last they stop in the mud.
—Waley 譯 *170 Chinese Poems*, p. 137.

4. 楓葉黃! 山頭白!
記得前番登此樓,嬌紅嫩綠搖魂魄! (無名氏'梧桐影')
Maple-leaves yellow!
Mountain-tops white!
Last time I was up here,
How the virgin red and tender green thrilled my heart!
—Teresa Li 譯 *50 Poems from the Chinese.*

形容詞作述語 (predicate), 不加繫詞 (copula), 爲國語之一特色, 譯文仿之,極覺簡潔;試與下例比較之,即可知其不同也:

世人皆濁我獨清,世人皆醉我獨醒。(屈原'漁父')
The world is foul; and I alone am clean.
There they are all drunk, while I alone am sober.
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 34.

下列諸譯例,有不用動詞者,清新可喜;此亦漢化之英語也:

1. 夜來城上一尺雪,曉駕炭車輾冰轍。(白居易'賣炭翁')
Last night, out the city,—a whole foot of snow;
At dawn he drives the charcoal wagon along the frozen ruts.
—Waley 譯 *170 Chinese Poems*, p. 137.

2. 雲一緺,玉一梭,澹澹衫兒薄薄羅,輕顰雙黛螺。(李煜'長相思')
A tress of cloud!
A shuttle of jade!

A pale, pale robe of thin, thin gauze.[1]
A nameless grace playing about her knitted brows,
Like a faint shade!

—Teresa Li 譯 *60 Poems from the Chinese*.

3. 樓前疎柳,柳外無窮路,翠色四天垂。(周邦彥'驀山溪')
Before the tower, an aged tree.
Beyond the willow, endless, endless roads
That meet the jade
Suspended corners of the sky.

—Candlin 譯 *The Herald Wind*, p. 66.

4. 茅簷低小;溪上青青草。(辛棄疾'清平樂')
Low eaves and thatch,
Of green, green river grass.

—*Ibid.*, p. 78.

西人讀我國名著之譯文,每覺簡短可愛,此實國語之特長也。茲舉柳永'訴衷情近'爲例:

I DAILY LOOK FOR YOU

雨晴	The rain is past,
氣爽;	The air is crisp.
竚立	Erect beside
江樓	The River Tower,
望處,	I stand and gaze
澄明遠水生光,	At distant shining lakes,
重疊	And tiers and tiers
暮山聳翠.	Of jade-green twilight hills.
遙	My rambling thoughts
想	Are far.
斷橋	I see a narrow bridge
幽徑,	A quiet path;
隱隱漁村,	And hazy fishing villages

[1] 見 E. D. Edwards, *The Dragon Book*, p. 102.

向晚孤煙起.	Where lonely smoke ascends.
殘陽裏,	Beneath the dying sun,
脈脈	Against the deep
朱欄	Vermilion balustrade
靜倚.	I lean.
黯然情緒,	I am intoxicated yet
未飲先如醉,	Unquenched.
愁無際.	My sorrow has no end.
暮雲過了,	The evening clouds have passed.
秋風	The autumn wind
老盡,	Has long been spent.
故人	A thousand miles away
千里,	Are friends.
竟日	In vain
空凝睇!	I daily look for you.

—Candlin 譯 *The Herald Wind*, pp. 47-48.

古典而欲保存於譯文,勢非引伸不可,結果易坐累贅之病.例如:

十五始展眉,願同塵與灰.
常存抱柱信[1],豈上望夫臺. (李白'長干行')
At fifteen I was able to compose my eyebrows,
And beg you to love me till we were dust and ashes.
You always kept the faith of Wei-sheng,
Who waited under the bridge, unafraid of death,
I never knew I was to climb the Hill of Wang-fu
And watch for you these many days.

—小畑薰良譯 *Li Po*, p. 152.

自然派能保持原文特色,此固翻譯之主旨也.惟其如此,讀之每有新奇之感.例如:

[1] 莊子'盜跖'篇:"尾生與女子期於梁下,女子不來,水至不去,抱柱而死."

1. '人爲刀俎,我爲魚肉.' ('三民主義'引'史記')

The rest of mankind is the carving knife and serving disk while we are the fish and the meat.—F. W. Price 譯 *San Min Chu I.*

2. 白髮三千丈,緣愁似箇長.
不知明鏡裏,何處得秋霜? (李白'秋浦吟')
On the face of the bright mirror, I wonder,
Whence has come the hoar frost of autumn!
Ah, my long, long white hair of three thousand *chang*,
Grown so long with the cares of this world!
—小畑薰良譯 *Li Po*, p. 167.

3. 淚添九曲黃河溢,恨壓三峯華岳低. (西廂記:第15齣)
My tears would more than fill the winding waters of the Yellow River,
And the load of my grief would weigh down the three peaks of the Hua Mountain.
—熊式一譯 *The Western Chamber*, p. 198.

4. 又思潮兒雖稚,侍親至孝,不覺感動於懷,良不忍與之遽作分飛勞燕. (曼殊'孤鴻零雁記')

When I recalled how exceedingly filial Ch'ao was to his mother in spite of his tender years, I felt a spontaneous warmth for him, and for a long time I could not bear to part with him, abruptly separating like the *chên* winging its way east, and the swallow winging its way west.—梁社乾譯 *The Lone Swan*, p. 29.

自然派與古典派迥然不同,試觀下例:

1. C'est bonnet blanc, blanc bonnet. (法諺)

[自然] It is a white cap and cap white.

[古典] It is six of one and half a dozen of the other. (英諺)

2. 情人眼裏出西施. (諺語)

[自然] Hsi Sze (Chinese Venus) comes from the lover's eye.
—吳經熊: *A Potpourri*, 3.

[古典] Every girl may be a Helen in her lover's eye.

3. 三十六計,走爲上計。(諺語)

[自然] Of all the thirty-six alternatives, running away is the best.—林語堂: *My Country and My People*, p. 53.

[古典] Discretion is the better part of valour. (英諺)

4. 夜深風竹敲秋韻,萬葉千聲皆是恨。(歐陽修'玉樓春')

[自然] 'Tis late
The wind raps out
An autumn tune,
Among the bamboo trees.
Ten thousand leaves:
A thousand sounds
And all are sorrowful.
—Candlin 譯 *The Herald Wind*, p. 41.

[古典] In the depth of night the wind plays on the bamboos an autumnal tune,
Echoed by the direful song of the endless leaves.
—Teresa Li 譯 *50 Poems from the Chinese*.

5. 雲淡風輕近午天,傍花隨柳過前川。
時人不識余心樂,將謂偷閒學少年。(程顥'春日偶成')

[自然] LINES WRITTEN ON A SPRING DAY
The clouds are as thin as fleece;
A gentle breeze is blowing;
The day is near its noontide.

I loitre among the flowers;
I follow the willows;
I cross the bridge over the stream.

People of the world hardly
Know the secret joy
That oozes in my heart.

They will say that an old man

Is stealing some moments of leisure
In order to catch up with youth.

—Teresa Li 譯 *50 Poems from the Chinese.*

[古典] While soft clouds by warm breeze are wafted in the morn,
Lured by flowers past the river, I roam on and on.
They will say 'Look at that old man on a spree.'
They know not that spirit's on happiness borne.

—林語堂: *The Little Critic*, 1st Series, p. 8; *My Country and My People*, p. 101.

按第五例,李譯妥貼輕圓,辭情俱到,有清新曉暢之美;林譯穠麗綿密,用功鑄句,極意匠慘淡之致.

自然派與浪漫派,猶史之與文,一尚徵驗,一尚詭奇;兩者虛實異途,勢難合轍. 下列諸例,兩相對照,殊饒興味:

1. to reckon without one's host.

[自然] 不問店主而獨斷計算. (英漢模範字典)

[浪漫] 打如意算盤.

2. 一犬吠虛,萬犬傳實. (諺語)

[自然] If one dog barks a false alarm, a thousand others take up the cry.

[浪漫] If one dog bays the moon, a thousand cries follow suit.

3. 那天子掃清寰宇,蕩靜中原,國號大宋,建都汴梁,九朝八帝班頭,四百年開基帝主. (水滸: 楔子)

[自然] The name of his empire was The Great Sung and his capital was in P'ien Liang, or K'ai Feng. Through nine dynasties and eight Emperors he was considered chief and he was first Emperor of four hundred years of the Sung dynasty.—P. S. Buck 譯 *All Men Are Brothers*, p. 2.

[浪漫] He swept the floor of the whole empire, and left it clean. He established his capital at Pien Liang (modern

Kaifeng), and laid the foundations for succeeding the eight emperors of the Sung dynasty which lasted for three hundred years.—Jackson 譯 *Water Margin*, Prologue.

按宋祚自太祖迄帝昺,統計三百二十年. 賽珍珠之譯文,順乎自然; Jackson 之譯文,頗多剪裁,且將四百年改爲 three hundred years, 直於浪漫派之中,帶寫實派之色彩矣.

4. 帝高陽之苗裔兮,朕皇考曰伯庸;
攝提貞於孟陬兮,惟庚寅吾以降. (屈原'離騷')

[自然] I am a distant scion of Kao Yan Ti,
My late and noble sire was called Pai Yung.
Shê T'i shone brightest in the early spring,
On the day of *Kên Yin*, when I was born.
—林文慶譯 *The Li Sao*, 1935.

[浪漫] Born of the stock of our ancient Princes,
(My father, Peh Yung by name,)
The Spring-star twinkled with cheery omen
On the lucky day I came.
—Parker 譯 *The Sadness of Separation*, 1879.

前者一字不易;後者筆調輕鬆.

5. 前不見古人,後不見來者;
念天地之悠悠,獨愴然而涕下. (陳子昂'登幽州臺歌')

[自然] GAZING INTO DISTANCE
I look before, and don't see the ancient sages:
I look after, and don't see the coming ages.
Only the heaven-and-earth will last through the endless years:
Overcome by pathos, my eyes are filled with silent tears.
—Teresa Li 譯 *14 Poems from the Chinese*.

[浪漫] YU-CHOU TOWER

Ah! none of the ancients before me I see.
And no one is following on after me.
From Heaven and from Earth how far distant am I,
As lonely I sit here and mournfully cry!

—Fletcher 譯 *More Gems of Chinese Poetry*, p. 199.

按前者不加潤飾,而別具疏爽之致,彷彿原作;後者似喜剪裁,而另有沈鬱之態,不減本色.

6. 問君歸期未有期,巴山夜雨漲秋池.
何當共剪西窗燭,卻話巴山夜雨時.(李商隱'夜雨寄北')

[自然] SENT TO HOME

You ask when I shall come home.
There is no day yet.
Just now, here at Pa-shan,
Night rain is flooding the Autumn pools.

I look forward to the time
When we shall snuff the candle
Together by the western window,
And I shall tell you how I feel
This night at Pa-shan
When the rain is flooding the Autumn pools.

—Teresa Li 譯 *50 Poems from the Chinese*.

[浪漫] SOUVENIRS

You ask when I'm coming: alas, not just yet. . . .
How the rain filled the pools on that night when we met!
Ah, when shall we ever snuff candles again,
And recall the glad hours of that evening of rain?

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 178.

按原文之情緒筆意,前者能保持不墮;後者不拘細節,而靈思美感,亦彷彿得之.

7. 寥落古行宮，宮花寂寞紅。

白頭宮女在，閒坐說玄宗。（元稹'行宮'）

[自然] A DESERTED PALACE

A deserted old travelling palace,——
Flowers in utter loneliness blush.
A couple of white-haired courtesans sit idly,
Gossiping about the late Emperor with great gush.

—Teresa Li 譯 *14 Poems from Chinese.*

[浪漫] Here empty is the country palace, empty like a dream,
In loneliness and quiet the red imperial flowers gleam.
Some white-haired palace chambermaids are chatting,
Chatting about the dead and gone Hsüanchung régime.

—林語堂: *My Country and My People*, p. 251.

[古典] AT AN OLD PALACE

Deserted now the Imperial bowers
Save by some few poor lonely flowers. . . .
One white-haired dame,
An emperor's flame,
Sits down and tells of bygone hours.

—Giles 譯 *Gems of Chinese Literature*, Verse, p. 165.

按李德蘭之譯文，言淺而深，得其眞樸．林譯於穠麗之中，存其眞相．Giles 之英譯，清麗舒徐，亦是佳什．所謂'白頭宮女，'一人乎，二人乎，數人乎？三家解釋不同，殊可玩味．國語名詞無單複之分，故此懸案，尙有待專家之考證也．

自然派與象徵寫實之別，亦有例可舉：

(1) 1. 割雞焉用牛刀？（論語）

[自然] Why use an ox-knife to kill a fowl?

—Legge 譯 *Confucian Analects.*

[象徵] Why break a butterfly upon the wheel?

2. faire d'une pierre deux coups. (法諺)

[自然] to kill two birds with one stone.

[象徵] 一箭雙雕.

3. 衣食足而後知榮辱. (管子)

[自然] Only when there are sufficient food and clothing will the people understand shame and glory.—郜芾棠譯.

[古典] Well fed, well bred. (英諺)

[浪漫] Short stomachs make short graces.

[象徵] It is hard for an empty sack to stand straight.

(II) 1. ship of the desert.

[自然] 沙漠之舟.

[寫實] 駱駝.

2. with the compliments of the author.

[自然] 以著作者之敬意. (英漢模範字典)

[寫實] 作者敬贈.

[浪漫] (日語)乞高評.

3. None but the wearer knows where the shoe pinches.

[自然] 鞋緊惟着鞋者知之. (綜合英漢大辭典)

[寫實] 非局內人莫知其苦. (仝上)

4. cum grano salis.[1] (拉丁成語)

[自然] with a grain of salt.

[寫實] with some allowance.

須加斟酌. (英漢模範字典)

5. 畫龍點睛.

[自然] to paint a dragon and dot its eyes.

[寫實] to bring out the salient points.

to put a finishing touch.

---

[1] *To cut an acquaintance* is not quite unexceptionable, because it is not perfectly common or intelligible, and has hardly yet escaped out of the limits of slang phraseology. I should hardly, therefore, use the word in this sense without putting it in italics as a licence of expression, to be received *cum grano salis.*—Hazlitt, *On Familiar Style.*

又如陳陶'隴西行'云:

可憐河邊無定骨,猶是深閨夢裏人!

吳經熊譯為:

Ah, the pity of it! The skeletons
On the shores of the Inconstant River
Still live as darlings in the dreams
Of their brides in their nuptial beds.

—*The Four Seasons of T'ang Poetry.*

此自然派也; Giles 譯爲:

Along the river-bank their bones
lie scattered where they may,
But still their forms in dreams arise
to fair ones far way.

—*Gems of Chinese Literature*, Verse, p. 205.

省去'可憐'二字,則爲客觀之寫實矣

自然派之譯文,易趨晦澀,下列'離騷'一節,有林文慶之英譯二篇:一爲自然派,貌合神離;一爲寫實派,以達意爲主.

椒專佞以慢慆兮,樧又欲充夫佩幃.
既干進而務入兮,又何芳之能祗?

(1) 自然派

The pepper (*chiao*) adept in flattery is quite rude,
While the dogwood likes to fill the perfume bag!
Already these for entrance keenly press;
Yet what aromas sweet could they present?

(2) 寫實派

Adept in flattery, Chiao becomes quite rude,
While common men demand the nobles' seats!

These fellows have for entrance keenly fought;
Yet what fine qualities could they present?

—*The Li Sao*, p. 106.

自然派倘模仿太過,則失之呆板.譬如李白'長干行'中:

低頭向暗壁,千喚不一回.

二句,日本小畑薰良譯爲:

But hung my head, and turned to the dark wall;
You would call me a thousand times,
But I could not look back even once.

—*Li Po*, p. 152.

刻意模仿,轉乏詩趣,故其技巧遠不如 Fletcher 譯文之高明也:

My shame-faced head I in a corner hung;
Nor to long calling answered word of mine.

—*More Gems of Chinese Poetry*, p. 8.

與自然派對立者,爲唯美派.

第六節 唯美派

唯美派之譯作,重藝術,求至美.茲先舉英漢譯例各一:

(1) 浣溪沙(春半) 歐陽修

靑杏園林煮酒香,佳人初試薄羅裳.
柳絲搖曳燕飛忙.
乍雨乍晴花易老,閑愁閑悶日偏長.
爲誰消瘦減容光?

A DESERTED GIRL Teresa Li 譯

In a garden of green apricot,

Where fragrant wine is boiling in the pot,
A pretty one is donning her new robe of gauze.
Willows are swaying like silken threads,
Swallows darting to and fro without a moment's pause.

Fitful sunshine, fitful showers,
How they hasten the ageing of the flowers!
Idle sorrows, idle yearnings,
How they slacken the passing of the hours!

For whom, I wonder, is she waiting?
For whom is she paling and fading?

—*50 Poems from the Chinese.*

(2) THE REAPER　　W. Wordsworth

刈麥女　　胡光廷譯[1]

Behold her single in the field,
　Yon solitary Highland lass!
Reaping and singing by herself;
　Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the vale profound
Is overwhelming with the sound.

瞻彼高原女，
原田寄幽獨！
且歌且刈禾，
時止時移躅．
自割自束藁，
曼度悽愴曲；
凝神試竚聽，
清音盈邃谷．

No nightingale did ever chaunt
　More welcome notes to weary bands
Of travelers in some shady haunt,
　Among Arabian sands:
A voice so thrilling ne'er was heard
In springtime from the cuckoo bird,
Breaking the silence of the seas
Among the farthest Hebrides.

天方沙茫茫，
倦旅就蔭宿；
悅耳夜鶯歌，
無此慰心曲．
海波浩無涯，
遠島聞布穀；
盪魂寧此伴，
春聲破靜穆．

[1] 載於中正大學'文史季刊'創刊號．

Will no one tell me what she sings? . . .	歌意誰詔予?
Perhaps the plaintive numbers flow	流韻淒苦哭.
For old, unhappy, far-off things,	感舊或傷離,
And battles long ago;	或弔古戰局.
Or is it some more humble lay,	抑爲鄉野調,
Familiar matter of today?	近事多耳熟?
Some natural sorrow, loss, or pain,	人世苦哀傷,
That has been, and may be again?	已逝更來復!
Whate'er the theme, the maiden sang,	歌題任爲何,
As if her song could have no ending;	歌聲似水續.
I saw her singing at the work,	力作歌弗停,
And o'er the sickle bending; . . .	揮鐮身俯伏.
I listened, motionless and still;	我來斂足聽,
And, as I mounted up the hill,	舉步涉山麓;
The music in my heart I bore	歌雖杳無聞,
Long after it was heard no more.	餘韻裊心曲.

譯文之風格,因對照而益顯明. 下列諸例,一爲自然派,一爲唯美派:

1. 靑靑河畔草,鬱鬱園中柳.
盈盈樓上女,皎皎當窗牖.
娥娥紅粉妝,纖纖出素手.
昔爲倡家女,今爲蕩子婦.
蕩子行不歸,空牀難獨守! (古詩十九首)

[自然派] Arthur Waley 譯

Green, green,
The grass by the river-bank.
Thick, thick,
The willow trees in the garden.
Sad, sad,
The lady in the tower.
White, white,
Sitting at the casement window.

Fair, fair,
Her red-powdered face.
Small, small,
She puts out her pale hand.
Once she was a dancing-house girl,
Now she is a wandering man's wife.
The wandering man went, but did not return.
It is hard alone to keep an empty bed.

—*170 Chinese Poems*, pp. 40–41.

[唯美派] NEGLECTED H. A. Giles 譯

Green grows the grass upon the bank,
The willow-shoots are long and lank;
A lady in a glistening gown
Opens the casement and looks down.
The roses on her cheek blush bright,
Her rounded arm is dazzling white;
A singing-girl in early life,
And now a careless roué's wife . . .
Ah, if he does not mind his own,
He'll find some day the bird has flown!

—*Gems of Chinese Literature*, Verse, p. 20.

2. 涉江采芙蓉，蘭澤多芳草。
采之欲遺誰？所思在遠道。
還顧望舊鄉，長路漫浩浩。
同心而離居，憂傷以終老！ （古詩十九首）

[自然派] Arthur Waley 譯

Crossing the river I pluck hibiscus-flowers:
In the orchid-swamps are many fragrant herbs.
I gather them, but who shall I send them to?
My love is living in lands far away.

I turn and look towards my own country:
The long road stretches on for ever.
The same heart, yet a different dwelling:
Always fretting, till we are grown old! (p. 42)

[唯美派] PARTED H. A. Giles 譯

The red hibiscus and the reed,
The fragrant flowers of marsh and mead,—
All these I gather as I stray,
As though for one now far away.
I strive to pierce with straining eyes
The distance that between us lies.
Alas that hearts which beat as one
Should thus be parted and undone! (p. 21)

按 Waley 以周密之詞,獨標自然; Giles 以雅潤之體,力爭精采:委曲盡情,各有所長.

3. 行一步可人憐,解舞腰肢嬌又軟。千般裊娜,萬般旖旎,似垂柳晚風前。(西廂記:第一齣)

[自然派] 熊式一譯

Every step she takes arouses one's affections.
When she moves, her waist is as graceful and supple as that of a dancer,
With a thousand attractions and ten thousand charms,
Like the drooping willow in the evening breeze!

—*The Western Chamber*, p. 11.

[唯美派] 林語堂譯

Now she moves her steps, cunning, pretty,
Her waist soft like a southern ditty,
So gracefully slender,
So helplessly tender,
Like weeping willow before a zepher giddy.

—*My Country and My People*, p. 265.

按熊譯源源本本,林譯風趣橫生,各有其妙.

4. Drink to me only with thine eyes,
  And I will pledge with mine;
Or leave a kiss but in the cup,
  And I'll not look for wine.

—Ben Jonson, To *Celia*.

[自然] 祇把你雙漆眼呀爲我祝飲,
我的也來爲你稱觴;
或在杯中留下個親吻芳馨,
我也就不再希求醪釀.

(柳無忌譯 '莎士比亞時代抒情詩,' 頁 44)

[唯美] 飲我以秋波,報君以流盼!
玉爵吻芳脣,一任淸醪泛. (盧前譯)[1]

以上諸譯,風趣迥異.茲更舉浪漫派與唯美派之譯文比較之:

夏夕南亭懷辛大　　孟浩然

山光忽西落,池月漸東上.
散髮乘夕涼,開軒臥閑敞.
荷風送香氣,竹露滴淸響.
欲取鳴琴彈,恨無知音賞.
感此懷故人,中宵勞夢想.

[浪漫] A REVERIE IN A SUMMER-HOUSE　　C. Budd 譯

The daylight fades behind the Western Mountains,
  And in the east is seen the rising moon,
Which faintly mirrored in the garden fountains
  Foretells that night and dreams are coming soon.

With window open—hair unloosed and flowing,[2]
  I lie in restful ease upon my bed;

---

[1] 此詩係盧先生特爲本稿迻譯.
[2] 原註: In ancient times the hair was worn long and knotted on the top of the head.

The evening breeze across the lilies blowing
With fragrant coolness falls upon my head.

And in the solemn stillness—all-prevailing,
The fall of dewdrops from the tall bamboos—
Which grow in graceful rows along the railing—
Sounds through the silence soft as dove's faint coos.

On such an eve as this I would be singing,
And playing plaintive tunes upon the lute,
And thus to mind old friends and pleasures bringing;
But none are here to join with harp and flute!

So in a pleasant stillness I lie dreaming
Of bygone days and trusty friends of old,
Among whom Sin-tze's[1] happy face is beaming;
I would my thoughts could now to him be told.

—*Chinese Poems*, pp. 76-77.

[唯美] IN DREAMLAND H. A. Giles 譯

The sun has set behind the western slope,
The eastern moon lies mirrored in the pool;
With streaming hair my balcony I ope,
And stretch my limbs out to enjoy the cool.
Loaded with lotus-scent the breeze sweeps by,
Clear dripping drops from tall bamboos I hear,
I gaze upon my idle lute and sigh:
Alas no sympathetic soul is near!
And so I doze, the while before mine eyes
Dear friends of other days in dream-clad forms arise.

—*Gems of Chinese Literature*, Verse, p. 67.

前者叫囂奔放,興會淋漓:此浪漫派之作風也. 後者研鍊精

[1] 原註: The name of a genial companion of earlier days.

切,聲勢穩順:此唯美派之作風也.

唯美派之譯作,有時較原文更勝一籌;例如:

> 花對花,柳對柳;破糞箕相對爛掃帚.[1] (諺語)
>
> As willow to willow is mated
> And flower to flower does flush,
> So a broken dust-pan is fated
> To match a rotten dust-brush.
>
> ——吳經熊: *A Potpourri*, 3.

就余觀之,國文爲一唯美派之語文;其勻稱整齊之美,尤爲外語之所勿及.[2] 批評家小泉八雲嘗謂法文英譯,佳什不多;而德文英譯,極多成功之作. 蓋德英語文之天才,極相接近也.[3] 以中英語文相差之大,天才相去之遠,欲求譯文之維妙維肖,豈非求全責備乎?

駢對工精,爲漢詩之一特色;[4] 惟筆而譯之,困難叢生,譬如下列諸譯例,顧此失彼,有美中不足之感:

1. 胡馬依北風,
   越鳥巢南枝. (古詩十九首)

---

[1] 推搖過,慕才郎,正値哥哥上學堂. 尖尖筆,寫文章. 讀書子,狀元郎. 花對花,柳對柳;破糞箕對苕帚. 鹽甕下渾酒, 放在大門前,那個肯來吃一口. (恨癡生'天籟', 頁 21)

[2] 詳見拙著'國文之形態美', 載於'文藝先鋒'第八卷第五六合期.

[3] "On the whole, however, few English translators have done well with French. They have done better in translating other languages, and in translating German, they have been wonderfully successful at times. Perhaps because the genius of German is so much nearer to the genius of English." (*Great Translators.*) 又 A. F. Tytler 之名著 *On the Principles of Translation*, p. 7 有云: "If the genius and character of all languages were the same, it would be an easy task to translate from one to another."

[4] '詩苑類格'有八對之別,詳見該書.

The Tartar horse prefers the North wind,
The bird from Yüeh nests on the Southern branch.
—Waley 譯 *170 Chinese Poems*, p. 39.

2. 白日依山盡，
黃河入海流．（黃之渙‘登鸛雀樓’）
Round the day-hiding hill the sunbeams pour.
The Son of Sorrows melts into the Sea.
—Fletcher 譯 *Gems of Chinese Verse*, p. 227.

3. 渡頭餘落日，
墟里上孤煙．（王維‘輞川閒居贈裴秀才迪’）
Sunset lingers at the ferry,
Supper-smoke floats up from the houses.
—W. Bynner 譯 *The Jade Mountain*.

4. 明月松間照，
清泉石上流．（王維‘山居秋暝’）
. . . Mo nlight in its groves of pine,
Stones of crystal in its brooks.
—*Ibid*.

5. 潮平兩岸闊，
風正一帆懸．（王灣‘次北固山下’）
. . . the banks at low tide widened,
With no wind stirring my lone sail.
—*Ibid*.

6. 野曠天低樹，
江清月近人．（孟浩然‘宿建德江’）
Low breasting the foliage the sky loometh black.
The river is bright with the moon at our side.
—Fletcher 譯 *More Gems of Chinese Poetry*, p. 152.

Across the woodland wild I see
the sky lean on the trees,
While close to hand the mirrored moon
floats on the shining seas.
—Giles 譯 *Gems of Chinese Literature*, Verse, p. 68.

7. 山隨平野盡，
   江入大荒流。（李白‘渡荊門送別’）
   Here ends the mountain-range that stretches along the plain,
   While the river flowing on, enters the distant heavens.
   —小畑薰良譯 *Li Po*, p. 82.

8. 雁引愁心去；
   山銜好月來。（李白‘與夏十二登岳陽樓’）
   O wild geese, flying past,
   Take away with you the sorrow of the heart!
   And, come, thou mountain, give us thy happy moon!
   —*Ibid.*, p. 83.

   The wild swans beckon the sorrowing heart away.
   The mountain, bird-like, picks up the lovely moon in its beak.
   —吳經熊: *More Pathos than Humour.*

9. 綠錢生履跡，
   紅粉溼啼痕。（岑參‘長門怨’）
   The green coin-like leaves are growing on the fading footprints before my door.
   The rouge on my face melts with my tears and forms furrow upon my cheeks.
   —吳經熊: *The Four Seasons of T'ang Poetry.*

10. 高閣客竟去，
    小園花亂飛。（李商隱‘落花’）
    On the high pavilion,
    Revels have ended and guests gone.
    In the little garden,
    Flowers are flying in disarray.
    —Teresa Li 譯 *50 Poems from the Chinese.*

11. 葉凋山寺出，
    溪瘦石橋高。（陸游‘泛舟’）

Through the leafless branches I see the temple in the wood;
Over the dwindling stream the stone bridge towers.

—Waley 譯 *170 Chinese Poems*, p. 99.

12. 魚蝦遇雨腥盈鼻,
蚊蚋和煙癢滿身. (白居易'臼口阻風十日')
Of fishes and prawns sodden in the rain the smell fills my nostrils;
With the stings of insects that come with the fog, my whole body is sore.

—*Ibid.*, p. 142.

13. 青燈照壁人初睡,
冷雨敲窗被未溫! (紅樓夢: 第 27 回)
The green lamp sheds its pale light upon the walls as she falls asleep.
A cold rain rattles at the windows, the bedclothes seem chill to the touch.

—*The Dream of the Red Chamber*.

下例隔句相對:

習習籠中鳥,舉翮觸四隅.
落落窮巷士,抱影守空廬. (左思'詠史')
Flap, flap, the captive bird in the cage.
Beating its wings against the four corners.
Depressed, depressed the scholar in the narrow street:
Clasping a shadow, he dwells in an empty house.

—Waley 譯 *170 Chinese Poems*, p. 66.

律詩中,三四五六四句,往往屬對:茲引杜甫之'春望'爲例:

國破山河在,城春草木深;
感時花濺淚,恨別鳥驚心.
烽火連三月,家書抵萬金.
白頭搔更短,渾欲不勝簪!

THE HOPE OF SPRING　　　　Fletcher 譯

A nation though fallen, the land yet remains.
　When Spring fills the City, its foliage is dense.
In grief for the times, a tear the flower stains.
　In woe for such parting, the birds fly from thence.

For three months unceasing the bale fires now flare.
　A letter from home casts a fortune to bring.
These worries scratch off my last falling grey hair.
　My own foolish wishes my pen cannot wing.

—*More Gems of Chinese Poetry*, p. 97.

詩中對偶,不工則失之粗,過工又或失之俗.要在板中求活,妙極自然.倘或拘泥形式,工而無意,譬之剪采爲花,全無生意,亦不足貴也矣.

詞中亦有佳對,玆略擧數例於下:

1. 靑鳥不傳雲外信,
丁香空結雨中愁.（李璟'攤破浣溪沙'）
No fairy bird has brought to me
Any message from beyond the clouds.
My heart is like the clover
That has shrivelled in the rain
Into a bloomless bud, in which dead Hope
Lies entombed in its very womb.

—Teresa Li 譯 *50 Poems from the Chinese.*

2. 當時相候赤闌橋,
今日獨尋黃葉路.（周邦彥'玉樓春'）
On a time I waited there
By the arched vermilion bridge.
Now I trace where yellow leaves
Strew the ground, and walk alone.

—Candlin 譯 *The Herald Wind*, p. 65.

3. 人如風後入江雲，
   情似雨餘黏地絮。（仝前）
   Man is like a wind-tossed cloud
   Fallen in the river's surge.
   All my heart's emotions seem
   Willow seed rain-battered to the ground.
   —*Ibid.*

4. 輕紅偏寫鴛鴦帶，
   碧濃爭斟翡翠卮。（朱敦儒'鷓鴣天'）
   In light red ink I wrote on their embroidered girdles,
   With thick green wine they filled up my emerald goblet.
   —初大告譯 *Chinese Lyrics*, p. 33.

最後之譯例，虛實字兩兩相對，而上下文仍能成文義，乃英文中向所未有者也.

詞之勻稱，亦有較詩更甚者，卽前後兩闋之對稱是也. 例如李煜之'長相思':

一重山，兩重山. 山遠天高煙水寒. 相思楓葉丹.
菊花開，菊花殘. 塞雁高飛人未還. 一簾風月閒.

A GIRL'S YEARNING　　Teresa Li 譯

One range of mountains,
Two ranges of mountains.
The mountains are far, the sky high, the mists and waters cold.
My lingering thoughts have reddened the maple leaves.
The chrysanthemums bloom,
The chrysanthemums wither.
The wild geese from the border fly high, but my love has not come home.
The wind and the moon play idly on the screen.

—*50 Poems from the Chinese.*

曲中用對,則長短活潑之中,寓整齊勻稱之美,益使文體變化無窮. 試錄數例,以概其餘:

1. 繫春心,情短柳絲長.
   隔花陰,人遠天涯近. (西廂記:第五齣)
   Alas! that my affection for the spring had to be so short!
   Would that it could be prolonged like the branches of the willow.
   Heaven seems near compared with the man who is only separated from me by the flowers.

   —熊式一譯 *The Western Chamber*, p. 51.

2. 嫩黃花有些蝶飛:
   新紅葉無箇人瞧. (孔尚任'桃花扇')
   Some butterflies are fluttering among the tender yellow flowers.
   No human eyes are there to see the lovely maple leaves.

   —Teresa Li 譯 *50 Poems from the Chinese.*

3. 蘇蘿峽雲煙漫漫,
   杜鵑花血淚斑斑. (盧前'婁山關')
   Mist wraps the cliff where ivies creep;
   With crimson tears azaleas weep.

   —Taylor 譯 *The Sketch of Kueiyang.*

偶句獨立而為楹聯,則自成一體. 茲錄數例,藉見一斑:

1. 室雅何須大:
   花香不在多.
   A cleanly chamber wouldn't lay claim to largeness:
   The fragrant flowers are of their number careless.

   —張其春:翻譯之體系(中三)[1]

---

[1] 載於'中國青年'第十一卷第五期.

2. 春風春月春光好。
仁德仁心仁壽長。
The spring is magnificent for its winds, its moons, and lights.
The virtue, mind, and life of the benev'lent will last long.
—*Ibid.*

3. 震出泰亨，萬物廣生推盛德；
雲蒸雨降，八方甘澤遍崇朝。（'泰山志'卷十）
The East Gives Forth All Being, and Its Influence Spreads Over a Myriad Things; Being, Expanding to the Heights, Becomes Perfect Virtue.
The Clouds Glisten and the Rains Descend; the Eight Regions Under Heaven Are Richly Watered and Bring Forth Their Fruits, Even Unto Ch'ung Ch'ao (by the South Seas).
—W. C. Baker: *T'ai Shan*, p. 168.

我國之諺語，亦喜取此種體裁；例如：

1. 雪中送炭眞君子，
錦上添花是小人。
Who gives a charcoal in snowy weather is a true gentleman:
Who adds flowers to a piece of brocade is a mean man.
—吳經熊: *A Potpourri*, 3.

2. 酒逢知己千杯少，
話不投機半句多。
In the presence of a bosom friend, a thousand cups are too few;
But when two persons talk to cross purposes, a single sentence is half too much.
—*Ibid.*

駢四驪六無論矣，卽一般散文亦常利用偶句，以求勻稱之美。以下皆名句也：

1. 君子坦蕩蕩,小人長戚戚. (論語)

The superior man is satisfied and composed; the mean man is always full of distress.—Legge 譯 *Confucian Analects*.

The noble man is calm and serene, the inferior man is continually worried and anxious.—Soothill 譯 *The Analects of Confucius*.

2. 身出禮義之鄉,而入無知之俗;違棄君親之恩,長爲蠻夷之域. (李陵'答蘇武書')

Born within the domain of refinement and justice, I passed into an environment of vulgar ignorance. I left behind me obligations to sovereign and family for life amid barbarian hordes; and now barbarian children will carry on the line of my forefathers.—Giles 譯 *Gems of Chinese Literature*, Prose, p. 83.

3. 臨溪而漁,溪深而魚肥;釀泉爲酒,泉香而酒冽. (歐陽修'醉翁亭記')

A cast in the stream, and a fine fish taken from some spot, where the eddying pools begin to deepen; a draught of cool wine from the fountain. . . .—*Ibid.*, p. 163.

舊小說有回目,英文僅加標題而已. 如'水滸'楔子:

張天師祈禳瘟疫 洪太尉誤走妖魔

Head Taoist Chang Prays for Cessation of Pestilence; Envoy Hung Makes a Blunder in Releasing Fiends.[1]—Jackson 譯 *Water Margin*.

猶太詩,亦最喜用對語;對語可分三種:——

(一) 同義或平行,例如:

---

[1] 以下爲賽珍珠之英譯,稍嫌冗長:

Chang, The Heavenly Teacher, Chief of the Taoists, beseeches the Gods to drive away the evil flux. The Commander Hung, in heedlessness, frees the spirits.

1. Mine eye wasteth away because of grief;
   It waxeth old because of all mine adversaries.
   —*Psalms* 6:7.

[舊譯] 我因憂愁眼睛乾瘪,又因我一切的敵人眼睛昏花.(詩篇)
[吳譯] 目枯因愁多,骨消緣辱頻. ('聖詠譯義初稿' 頁 3)

2. They cried, but there was none to save;
   Even unto Jehovah, but he answered them not
   —*Psalms* 18:41.

[舊譯] 他們呼求,卻無人拯救;就是呼求耶和華,他也不應允.
[吳譯] 呼人人不應,籲主主不顧. (頁 11)

3. Day unto day uttereth speech,
   And night unto night showeth knowledge.
   —*Psalms* 19:2.

[舊譯] 這日到那日發出言語,這夜到那夜傳出知識.
[吳譯] 朝朝宣宏旨,夜夜傳微衷. (頁 11)

4. Then was our mouth filled with laughter,
   And our tongue with singing.
   —*Psalms* 126:2.

[舊譯] 我們滿口喜笑,滿舌歡呼.
[吳譯] 心中饒甘味,舌端宣歡意. (頁 94)

(二) 相反,例如:

Some trust in chariots, and some in horses;
But we will make mention of the name of Jehovah our God.
They are bowed down and fallen;
But we are risen, and stand upright.
--*Psalms* 20:7-8.

[舊譯] 有人靠車,有人靠馬. 但我們要題到耶和華我們 神的名. 他們都屈身仆倒,我們卻起來,立得正直.
[吳譯] 徒誇車馬力,敵人何夢夢! 吾人恃主名,不與彼人同. 彼皆仆在地,我立猶挺胸. (頁 12)

(三) 相成;卽兩句或兩句以上之意,有因果關係,或互相補充. 例如:

1. He asked life of thee, thou gavest it him,
Even length of days for ever and ever.

—*Psalms* 21:4.

[舊譯] 他向你求壽,你便賜給他,就是日子長久,直到永遠。

[吳譯] 主欲保其命,主錫無量壽. (頁 12)

2. We are his people, and the sheep of his pasture.

—*Psalms* 100:3.

[舊譯] 我們是他的民,也是他草場的羊.

[吳譯] 主爲我牧,我乃其羊. (頁 70)

3. He heard my voice out of his temple,
And my cry before him came into his ears.

—*Psalms* 18:6.

[舊譯] 我在急難中求告耶和華,向我的 神呼求;他從殿中聽了我的聲音,我在他面前的呼求入了他的耳中.

[吳譯] 主聞吾音兮宮中,哀聲上達兮宸聰. (頁 10)

猶太文字及思想,與我國最爲接近,蓋同屬東方文明也. 上列吳譯諸例,曲盡奧妙,非但舊譯不能同日而語,雖以英譯之美輪美奐,視之亦有愧色. 吳譯'聖詠',常見對句,恐有較原文更美者;例如:

1. His glory is great in thy salvation:
Honor and majesty dost thou lay upon him.

—*Psalms* 21:5.

英名仗神助,光榮仰天佑. (頁 12)

2. When I wept, and chastened my soul with fasting,
That was to my reproach.
When I made sackcloth my clothing,
I became a byword unto them.

—*Psalms* 69:10-11.

世人見予含淚而守齋兮,舉猜猜然而非之. 見予披麻以爲衣兮,復振振兮而嗤之. (頁 46)

英語非無對語,如古典派詩人 Pope 卽喜用 antithetical couplet, 茲舉一例:

> Damn with faint praise, assent with civil leer.
> 微褒而痛詆,睥睨以贊許.

散文家如 Lyly, Dr. Johnson, Gibbon, Macaulay, 亦有偶用駢體者;特較之國語,不可以道里計矣.

我國詩文,整齊美觀,而妙極自然,實可以稱霸於世界之文壇. 古文常喜四字成句,自成韻律;英語則短長互用,煩促相宜;試比較之:

1. 李陵答蘇武書(節錄)　　H. A. Giles 譯

子卿足下:
勤宣令德,
策名清時.
榮問休暢,
幸甚幸甚!
遠託異國,
昔人所悲.
望風懷想,
能不依依?
昔者不遺,
遠辱還答;
慰誨勤勤,
有踰骨肉.
陵雖不敏,
能不慨然?
自從初降,

O Tsŭ-ch'ing, O my friend, happy in the enjoyment of a glorious reputation, happy in the prospect of an imperishable name,—there is no misery like exile in a far-off foreign land, the heart brimful of longing thoughts of home! I have thy kindly letter, bidding me be of good cheer, kinder than a brother's words; for which my soul thanks thee.

Ever since the hour of my surrender until

以至今日，
身之窮困，
獨坐愁苦。
終日無睹，
但見異類。
韋韝毳幕，
以禦風雨。
羶肉酪漿，
以充飢渴。
舉目言笑，
誰與爲歡？
胡地玄冰，
邊土慘裂。
但聞悲風，
蕭條之聲。
涼秋九月，
塞外草衰；
夜不能寐。
側耳遠聽，
胡笳互動，
牧馬悲鳴。
吟嘯成羣，
邊聲四起。
晨坐聽之，
不覺淚下。
嗟乎子卿，
陵獨何心？
能不悲哉！

now, destitute of all resource, I have sat alone with the bitterness of my grief. All day long I see none but barbarians around me. Skins and felt protect me from wind and rain. With mutton and whey I satisfy my hunger and slake my thirst. Companions with whom to while time away, I have none. The whole country is stiff with black ice. I hear nought but the moaning of the bitter autumn blast, beneath which all vegetation has disappeared. I cannot sleep at night. I turn and listen to the distant sound of Tartar pipes, to the whinnying of Tartar steeds. In the morning I sit up and listen still, while tears course down my cheeks. O Tsŭ-ch'ing, of what stuff am I, that should do aught but grieve?—*Gems of Chinese Literature*, Prose, p. 82.

2. 蘇軾'放鶴亭記'(節錄)　　H. A. Giles 譯

春夏之交，
草木際天；
秋冬雪月，

Thence, in spring and summer, the eye wandered over a broad expanse of verdure and vegetation: in autumn and winter, over moonlit

千里一色.	miles of gleaming snow; while every change
風雨晦明之間,	of wind and rain, every alternation of darkness and light, brought ever-varying
俯仰百變.	beauties into view.—*Ibid.*, p. 174.

匀稱整齊,惟西詩漢譯,能擅其美. 吳譯'聖詠',或三字成章(如第百有五首),或四言成篇,或仿五言古詩,或取辭賦之體;文章樸茂,音節鏗鏘,冶'詩經'、'離騷'唐詩於一爐,可謂集我國古典文學之大成. 每首之前,新擬標題,恍如畫龍點睛. 其第七十三首'驕人好好勞人好好',曲傳原旨,而存其神韻,堪爲唯美派之代表. 因錄全文,並加標點於后.

PSALMS 73

Truly God is good to Israel,	天主待吾族,
Even to such as are of a clean heart.	恩遇豈云薄?
But as for me, my feet were almost gone;	但能抱精一,
My steps had well-nigh slipped.	莫不承優渥.
For I was envious at the foolish,	我昔未悟道,
When I saw the prosperity of the wicked.	顚冥將失足.
For there are no bands in their death:	覩彼驕慢徒,
But their strength is firm.	作惡轉膺福.
They are not in trouble as other men;	臨終無痛苦,
Neither are they plagued like other men.	垂老猶矍鑠.
Therefore pride compasseth them about as a chain;	災難不及身,
Violence covereth them as a garment.	何曾嬰挫辱?
Their eyes stand out with fatness:	佩驕以爲飾,
They have more than heart could wish.	擁暴以爲服.
They are corrupt,	腦滿腸亦肥,
And speak wickedly concerning oppression:	熙熙恣其欲.
They speak loftily.	頷厚口如簧,
They set their mouth against the heavens,	旁人不在目.
And their tongue walketh through the earth.	誇誕凌霄穹,
Therefore his people return hither:	人襄供浪謔.

And waters of a full cup are wrung out to them.
And they say, How doth God know?
And is there knowledge in the Most High?
Behold, these are the ungodly,
Who prosper in the world;
They increase in riches.
Verily I have cleansed my heart in vain,
And washed my hands in innocency.
For all the day long have I been plagued,
And chastened every morning.
If I say, I will speak thus:
Behold, I should offend against the generation of
thy children.
When I thought to know this,
It was too painful for me;
Until I went into the sanctuary of God;
Then understood I their end.
Surely thou didst set them in slippery places:
Thou castedst them down into destruction.
How are they brought into desolation, as in a
moment!
They are utterly consumed with terrors.
As a dream when one awaketh;
So, O Lord, when thou awakest, thou shalt despise
their image.
Thus my heart was grieved,
And I was pricked in my reins.
So foolish was I, and ignorant:
I was as a beast before thee.
Nevertheless I am continually with thee:
Thou hast holden me by my right hand.
Thou shalt guide me with thy counsel,
And afterward receive me to glory.
Whom have I in heaven but thee?
And there is none upon earth that I desire besides
thee.

黎民亦眩惑,
薰染於習俗.
意謂主無知,
高高何所矚?
試看彼群小,
嶄然露頭角.
心跡雖雙心,
竟遇反日蹙!
為善而遭殃,
何苦自約束.
我若隨聲和,
將遺子孫毒.
欲探箇中理,
枯腸費搜索.
嗣蒙主啓牖,
恍然有所覺.
欲論世間人,
應觀其終局.
小人處順境,
所以成其戮.
灼灼何足恃?
彈指歸寂寞!
夢中雖云歡,
覺後應悲哭.
悲哭復何及,
鬼影淪幽谷.
積憤發不平,
牢騷充滿腹.
冥頑同不靈,
愚蠢同六畜.
幸未全離主,
更承主教督.
迎我以聖讚,
入我光榮錄.
在天惟有主,
在地無他欲,

My flesh and my heart faileth:	身心雖苦竭
But God is the strength of my heart, and my portion for ever.	靈魂永有託, 背主必淪亡,
For, lo, they that are far from thee shall perish:	宜哉詎不淑.
Thou hast destroyed all them that go a whoring from thee.	親主是良圖, 庇恩是上著.
But it is good for me to draw near to God:	會當述靈異,
I have put my trust in the Lord God,	用抒我心曲.
That I may declare all thy works.	(頁 51)

唯美派無寫實自然兩派之平淡,而兼有古典浪漫之優長;上乘譯作,往往以此爲歸矣.

第七節 結論

綜上以觀,翻譯之作風,不一而足:其有國粹家之態度者,古典派也;其有情人之態度者,浪漫派也;其有詩人之態度者,象徵派也;其有史學家之態度者,寫實派也;其有記者之態度者,自然派也;其有藝術家之態度者,唯美派也.藝術家可兼爲國粹家,譯品亦可兼具數美.古典派尊重古文義法,章句整齊:上焉者融會中西,辭簡意賅;下焉者徒存形式,有失真相,則成爲'假古典派'(pseudo-classicist)矣.浪漫派之譯作,流露個性,生動活潑:上焉者文情並茂,引人入勝;下焉者杜撰胡譯,不著邊際,則成爲'假浪漫派'(pseudo-romanticist)矣.象徵派之譯作,幽默含蓄,傳神玄虛:上焉者富於暗示,回味無窮;下焉者晦澀費解,莫明其妙,則成爲'假象徵派'(pseudo-symbolist)矣.寫實派之譯作,平鋪直敘,明晰乾淨:上焉者流利暢達,要言不繁;下焉者嚼飯喂人,食之無味;則成爲'假寫實派'(pseudo-realist)矣.自然派之譯作,和盤

托出,態度忠實:上焉者維妙維肖,新穎別致;下焉者生吞活剝,貌合神離,則成爲'假自然派'(pseudo-naturalist)矣.唯美派之譯作,繪神繪聲,兼備衆美:上焉者信達且雅,神乎其技;下焉者好高騖遠,華而不實,則成爲'假唯美派'(pseudo-æsthéticist)矣.就實際言,自然與唯美爲翻譯之二大宗派,象徵派僅屬穿插,古典、浪漫、寫實諸派亦旁支耳.自然派旨在傳譯原文之丰姿氣勢,用意極佳,然模仿而能獨立成爲藝術者幾希!唯美派寓創作於逐譯之中,奉藝術爲至上,而於原文之靈思美感,均能保持不墮,余所以認此爲翻譯之正宗也.[1]

昔 Sir Thomas North 之譯'英雄傳'(Plutàrch's *Lives*), Schlegel 之譯莎士比亞, Coleridge 之譯'瓦輪斯丹'(Schiller's *Wallcinstein*), Fitzgerald 之譯'魯拜集'(*Rubáiyát of Omar Khayyám*), Rosetti 之譯法詩, Calverley 之譯拉丁文,[2] 玄奘之譯佛經,嚴復之譯'天演論,'所以有口皆碑者,莫不因其譯文本身卽爲藝術,可與原著並傳不朽.際茲國內譯壇荒蕪之時,余得讀吳譯'聖詠譯義初稿,'如見奇花異卉,烏不樂耶?

---

[1] A. F. Tytler 論翻譯云:

I would therefore describe a good translation to be, *That, in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.* (*On the Principles of Translation*, pp. 8–9)

[2] 參閱小泉八雲之 Great Translators 一文 (*On Art, Literature and Philosophy*)